AESTHETICS OF THĀRŪ FOLK SONGS

A Mini Research Report

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Submitted by

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EVALUATION AND APPROVAL

This mini research report entitled AESTHETICS OF THĀRŪ FOLK SONGS

prepared by **Dr. Diwakar Regmi** has been evaluated and approved by the undersigned members of the evaluation committee. It is found that this mini-research has fulfilled the necessary scope and intensity of its level. The committee is convinced that the researcher has worked with necessary studies, careful analysis and systematic presentation.

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Date: March, 2024

DECLARATION

I hereby declare that the research entitled AESTHETICS OF THĀRŪ FOLK SONGS is my original work and that it contains no materials previously published in my name. I have not used its materials for the award of any kind or any other degree. The authors and sources of information that are used to support my arguments have been duly acknowledged.

Name: Diwakar Regmi, PhD

Signature:

Date: March, 2024

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ABSTRACT

This study explores and analyzes the aesthetics in the folk songs of the Thārūs of eastern Nepal. With the advent of the mass culture and culture industry, indigenous art, culture and literature are being gradually marginalized. Urbanization, mass migration and digitalization have revolutionized the culture industry taking it in an unprecedented direction, leaving the aesthetically rich folk cultures of the indigenous people mostly in their unexplored domains. Recent identity politics has played a constructive role in creating awareness about the preservation and promotion of indigenous folk cultures, and scholars have contributed to constructing theoretical bases as well. However, systematic research work is yet to reach out to many indigenous art, culture and literature. With this realization, this research studies the selected folk songs of the indigenous Thārūs, using the formalist literary approach. The research is focused primarily on answering the questions: what the key aesthetic features of Thārū folk songs are and how they contribute to the emotional resonance of the songs; what archetypal patterns and themes are found in the Thārū folk songs; and how the aesthetics of the songs express the social and cultural life of the Thārū people. The formalist literary theories of Cleanth Brooks, Northrop Frye and Roland Barthes have been used as the tools for the research.

This research investigates the artistic and thematic aspects of Parātī, Baramāsā, and Birahaina songs within the context of the Thārū musical tradition. By examining formal elements such as rhyme, rhythm, and alliteration, the linguistic, structural, and aesthetic aspects of these songs are investigated. Parātī songs utilize sound devices to evoke emotional expression, whereas Baramāsā songs employ sophisticated linguistic choices and cultural references to convey themes related to devotion and familial bonds. Birahaina songs, known for their brevity

and emotional intensity, delve into themes of love, desire, fidelity, and betrayal using sound devices and vivid imagery. Furthermore, these songs demonstrate archetypal patterns and universal themes, including depictions of poverty, devotion, and family relationships. Additionally, the songs' aesthetics mirror the social and cultural aspects of the Thārū community, depicting social hierarchies, economic disparities, and cultural symbols that intersect with broader Hindu cultural practices. Symbols such as animals, clothing, and seasonal elements are intricately woven into the fabric of these songs, reflecting the multifaceted Thārū cultural identity and the dynamics of their society.

Since the research has studied folk songs as a literary genre, it has taken ample support from artistic appreciation theories on folk songs as well as poetry. This research is the first of its type to study the aesthetics of the Thārū folk songs of Eastern Nepal. It, therefore, can be a model for the aesthetic study of Thārū folk songs.

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ABBREVIATIONS

FP	First Parātī
SP	Second Parātī
J	Jagaranāthī Baramāsā
S	Sāṁcī Baramāsā
FB	First Birahaina
SB	Second Birahaina

PRONUNCIATION GUIDE

In this research, numerous words have been transcribed into diacritics from the Devanāgarī script. For the convenience of the readers, the diacritic letters and their pronunciation guide, along with English equivalents, are provided below.

Sanskrit	**English equivalent**
a	c*u*t
ā	f*a*r
i	s*i*t
ī	m*e*
u	p*u*t
ū	t*oo*
r	*r*ose
ṛ	*ri*sk
e	pr*ay*
o	h*o*pe
au	s*ou*nd
c	*ch*urch
v	*w*ide

ś	*sh*ame
ṣ	dis*h*
ḥ	as in English, but with a faint echo of the preceding vowel
ṭ	*t*alk
ḍ	*d*ot
ṅ	si*n*k
ṇ	has a nasal quality
ñ	has a nasal quality
t	as in French *t*out
kh, gh, ch, jh, ṭh, ḍh, th, dh, ph, bh	aspirated k, g, c, j, ṭ, ḍ, t, d, p, b respectively
ṁ & ṃ	nasalizes the preceding vowel sounds

Pronunciation of other sounds as in standard English.

CHAPTER I: INTRODUCTION

1.1 Background

Thārūs belong to one of the indigenous groups of people living in the southern plains of Terai and inner Terai of Nepal as well as Bihar, Uttar Pradesh and Uttarakhand states of India. The Thārūs are the second largest indigenous group in Nepal with a population of 1,737,470 (Government of Nepal, 2011, p. 1). Among them, 1,529,875 use the Thārū language as their mother tongue. As the Thārū habitations lie scattered from the far western region to the far eastern region of Nepal, their language varies from place to place. The regional variants of the Thārū language can broadly be classified into three groups: the eastern variant, the mid-western variant and the western variant. These variants include other sub-variants named usually by the place where different endogamous groups settle. They include, according to Kelly Boehm, Morańiyā, Kocilā, Citvaniyā, Ḍańaurā, Rānā and Kaṭhariyā (Eichentopf and Mitchell, 2013, p. 2), among which Kocilā is the alternative name for Saptarīyā Thārū (p. 5). Though the Thārūs believe they had a distinct Thārū script and are committed to exploring and using the same in the future, they use the Devanāgarī script as a standard script at present (Thārū Āyoga, 2022, p. 47).

The variations of settlements have caused variations in the influences on the dialects of the Thārū language. The influence of Avadhi, Bhojpuri, Maithili, Hindi and Nepali, for example, have caused variations in diction and pronunciation. The close contact of the Thārūs with other linguistic and cultural groups has similarly caused variations in their rituals, festivals and rites (Kharel, 2019, p. 194). As a result, we find differences in their myths and folklore. Their folklore is rich in folkloristic elements found in other indigenous groups in Nepal. The folk songs and folk dances of the Thārūs, though they bear rich cultural and aesthetic values and significance, are gradually losing their ground, and are being marginalized.

We find many reasons behind the gradual marginalization of the Thārū folklore, especially the folk songs. The aggressive influence of Hindi movies and Hindi songs along with the advent of digital technology is affecting the existence and status of almost all the folk culture of the indigenous people of Nepal. But the ratio of the influence is higher on the Thārū cultures as the Thārūs' physical proximity to the Indian cultures is comparatively greater than that of other indigenous groups. In addition to the damages caused by mass culture and the rising culture industries, Thārū folklore is facing other threats due to migration (McLean, 1999, p. 39).

The Thārūs, being indigenous to the Terai belt, lived in the vast plains surrounded by dense tropical forests overcoming tropical epidemics like malaria (Thārū Āyoga, 2022, p. 1). Only after the eradication of malaria from Nepal, the Terai region saw a massive rush of immigrants from the hills of Nepal as well as the northern plains of India. The Land Act promulgated in 1964 allowed the government to arrange the settlement of the inhabitants of an insecure or unplanned area in a secure and planned area (p. 58) increasing the rate of migration from the hills to the plains yet further. The construction of the East-West highway and the subsequent facilities brought more people from the hills to the plains. Moreover, urbanization and industrialization in the southern plain invited more people from the hills of Nepal as well as the neighbouring states of India. The Thārū cultures, which were once the lone cultures of the wooded plains, thus, began to face encroachment from other cultural groups. Such encroachment has adversely affected the Thārū folklore and folklife.

Thārū folk songs sung in Nepal vary from place to place owing to the variation of their dispersed settlements from the far east to the far west. Variations in dialects, celebrations and relation to other languages have also caused variations in the types of songs. While some particular types are popular among the Western Thārūs, some other types are popular among the

Eastern ones. Thārū Āyoga has recently collected and published folk songs from across the country. The volume consists of many types, which are named variously and defined vaguely, but are presented in the language spoken by the people of the region. The major types presented in the collection are *Stuti Gita* (song of praise), *Paurānika Gita* (Puranic song), *Aitihāsika Gita* (historical song), *Saṃskāra Gita* (cultural song), *Parava Gita* (festive song), *Baramāsā* (year song), *Cāṃcara* (a tragic love song), *Birahaina* (song of sadness), *Parātī* (song of dawn), *Samadhauna* (a compassionate song sung while parting), *Bhagaita* (song of goddess Bhagavati), *Dhumarā* (a religious song sung during Dashain), *Bālagita* (children's song), and *Sajanā* (lovers' song). The collection is an attempt to rekindle the life of the numerous folk songs of the Thārūs.

Folklores are part of oral tradition, and they have survived so far only because they have been transmitted from the older generation to the younger ones. Festivals, rituals, and celebrations are the platforms for the transmission of folklore, especially folk songs. With the educated youths of the urban settlements succumbing indiscriminately to the cultures of the immigrant groups or the cultures of the foreigners, the folk songs of the Thārūs are gradually being pushed to the defensive side. Some local radio and television stations as well as social media users are attempting to rejuvenate them by reproducing the content, giving meaning to Walter Benjamin's remark that "the work of art has always been reproducible" (2008, p. 20). Such reproductions, however, can distort and damage the aesthetic essence of folk songs due mainly to the use of improper instruments, digital technology and mixing. This shows that the aesthetics of folk songs can be preserved only by rejuvenating the oral tradition itself.

The individuals or the institutions involved in the preservation of Thārū folk songs can achieve their desired goal only by preserving the aesthetics involved in them since indiscriminate reproduction of the content causes more damage to the essence of the folk songs. This study,

therefore, explores and analyzes the aesthetics involved in the Thārū folk songs to contribute to their preservation and promotion.

1.2 Statement of the Problem

Thārū folk songs share many elements with the folk songs of other indigenous groups living in Nepal. Religion, culture, myths, lifestyles, love and labour are the most repeated subjects of the songs. Some of them are meant to be sung throughout the year, whereas some others are sung only in specific seasons, months, festivals or rituals. Though the structures of a particular type are different from the other ones, all the Thārū folk songs are equally rich in their aesthetic values as well as the folkloristic ones.

To explore and analyze the aesthetics of the Thārū folk songs, this study attempts to answer the following questions:

a. What are the key aesthetic features of Thārū folk songs and how do they contribute to the emotional resonance of the songs?
b. What archetypal patterns and themes are found in the Thārū folk songs?
c. How do the aesthetics of the songs express the social and cultural life of the Thārū people?

1.3 Research Objectives

This study explores and analyzes the aesthetics of the Thārū folk songs with the following specific objectives:

a. to identify and describe the key aesthetic features present in Thārū folk songs and assess how these features contribute to the emotional resonance of the songs.
b. to identify the archetypal patterns and themes of the Thārū folk songs.

c. to analyze how the aesthetics of the songs express the social and cultural life of the Thārū people.

1.4 Methodology

This study is qualitative research exploring the aesthetics of the selected Thārū folk songs, which are the primary sources of data. It studies the formal elements in the songs, which constitute "their artfulness in communal and/or personal terms" (DuBois, 2011, p. 18). The title of the study demands a literary approach to the study of the selected songs. This research has applied a formal approach to the discussion of the selected songs. Similarly, the study has taken ample support from the folklorists, critics and literary theorists.

The formal aesthetic approach is characterized by its emphasis on the objective, structural, and formal elements of art and aesthetics. It underscores the inherent qualities and compositional aspects of artworks, irrespective of individual or subjective experiences. In formal aesthetics, the focus lies on the meticulous analysis of artistic techniques, design principles, and structural elements, including composition, colour, form, melody, rhythm, and harmony. This approach seeks to unveil the artistic craftsmanship and intrinsic qualities of artworks, exploring how these formal elements contribute to the overall aesthetic impact and cultural significance of the art form. In the study of Thārū folk song aesthetics, the formal aesthetic approach involves a rigorous examination of the musical and lyrical attributes of the songs, aiming to discern recurring themes, motifs, and artistic choices made by Thārū musicians and songwriters, offering insights into the objective aesthetics underpinning these songs. The theories of Cleanth Brooks, Northrop Frye and Roland Barthes have been used as tools for the analysis of formal aesthetic elements, archetypal patterns and cultural themes. Similarly, other relevant aspects of the formal

literary approach have been directly or indirectly used in the research, which have been discussed in greater detail in the third chapter.

1.5 Significance of the Study

The significance of a study on the aesthetics of Thārū folk songs lies in its ability to provide insight into the cultural and artistic traditions of the Thārū people. Folk songs are an important aspect of traditional cultures, and understanding the aesthetics of these songs can give us a deeper understanding of the values and beliefs of the Thārū community. Additionally, studying the aesthetics of Thārū folk songs can also contribute to the field of ethnomusicology, as well as literary criticism by providing new data and perspectives on how music is used to express cultural identity. Furthermore, it can also be important for preserving and promoting the cultural heritage of the Thārū people. Since this study is the first of its type to study the aesthetics of Thārū folk songs of Eastern Nepal applying the formalist literary approach, it will be a model for the study of Thārū folk songs and other folk songs as well.

1.6 Delimitations

This research explores and analyzes the aesthetics of the following Thārū folk songs collected from Kanacirā, Saptarī, the Kocilā region, and published by the Thārū Āyoga in *Thārū loka gīta moṭrī*:

a. Two *Parātī* songs [the songs of dawn], named so as they are sung traditionally before daybreak (Mātṛbhāṣā Kendra Nepal, 2016, p. 233), collected by Bhabilal Chaudhari and Bhulidevi Chaudhary respectively from Kanacirā, Saptarī:
    i. *he... bina guna dhanusī bāṁha binu bihuna* [Without string groove and arms, a bow is useless]
    ii. *mādhav he duḥkha morā rahiye rahala* [Oh Madhav! My sorrow remains as it is.]

b. Two *Baramāsā* songs [songs of twelve months], named so as they are traditionally sung in any month of the year (Mātṛbhāṣā Kendra Nepal, 2016, p. 269), collected by Sanichara Chaudhari from Kanacirā, Saptarī:
    i. *Jagarnāthī Baramāsā* (song of Jagannath)
    ii. *Sāṁcī Baramāsā* (song of truth personified)
c. Two *Birahaina* songs [tragic songs] (Ādivāsī Janajāti Utthāna Rāṣṭriya Pratiṣṭhāna, 2023, p. 296), collected by Bhulidevi Chaudhari from Kanacirā, Saptarī:
    i. *kahamāhī kuhukai daibāre hāthī joḍā, kahamāhī kuhukai mejura* [Where do the pair of elephants dwell, O God!, where the peacocks dwell?]
    ii. *hāṁ hāṁ re bājana bājai madhaipura ho sunaita suhāna lāgai* [I hear music in Madhaipur, pleasing to my ears]

1.7 Ethical Issues

There are a few potential ethical issues that could arise in the study of "The Aesthetics of Thārū Folk Songs". One issue could be the representation and interpretation of the Thārū culture and folk songs in the study. It is ensured that the study is culturally sensitive and does not perpetuate stereotypes or inaccuracies about the Thārū community. Additionally, the researcher has obtained permission and given credit to the collectors and the publishers of the folk songs. Another ethical issue could be the ownership and dissemination of the data collected during the study. It is ensured that the data is used in a way that is respectful to the Thārū community and their culture. The researcher ensures that no such ethical issues will arise during the research work, or after its completion.

1.8 Organization of the Final Report

The report of the study has five chapters, references and an appendix as given below:

Chapter I: Introduction

This section provides background information on the study, including the research questions, objectives, and rationale for the study. It also includes a brief overview of the Thārū community and their folk songs.

Chapter II: Review of Literature

This section provides an overview of previous research on the topic, including studies on the aesthetics and cultural significance of folk songs in general and studies specific to Thārū folk songs.

Chapter III: Formalist Literary Approach

This section describes the methods used in the study, including the introduction to the formalist literary theories, which serve as the basic tools for analyzing the aesthetics of the Thārū folk songs.

Chapter IV: Aesthetics of Thārū Folk Songs

This section presents the findings of the study, including patterns or themes identified in the folk songs, analyzing the aesthetics used in the selected Thārū folk songs with theoretical support from various aspects of formalism.

Chapter V: Conclusion

This section summarizes the findings of the study and its implications for future research.

CHAPTER II: REVIEW OF LITERATURE

This chapter delves into existing research, analyses, and interpretations concerning the aesthetics of Thārū folk songs, thus providing a comprehensive groundwork for the subsequent exploration. Through a systematic review of the literature, this chapter aims to identify the gaps, trends, and pivotal concepts that have shaped the understanding of Thārū folk song aesthetics. By synthesizing a diverse array of scholarly contributions, the chapter underscores the necessity of a comprehensive inquiry into the intricate artistic elements that define Thārū folk songs, ultimately leading to a richer comprehension of the broader cultural and musical tapestry of the Thārū community. Also, the review of literature includes the review of the existing representative studies on folklore and folk songs in general.

Understanding the aesthetics of Thārū folk songs holds profound significance within the realms of folklore studies, cultural preservation, and music appreciation. Folk songs embody the soul of a community, encapsulating its traditions, values, and historical narratives. The Thārū community's folk songs, deeply rooted in their cultural heritage, provide a sonic window into their lived experiences and collective memory. Through an exploration of these aesthetics, researchers can decipher the threads that connect past and present, unravelling stories of resilience, identity formation, and socio-cultural evolution. Moreover, the investigation of Thārū folk song aesthetics contributes to the preservation of endangered cultural practices, which are susceptible to the homogenizing forces of modernity. By elucidating the intricacies of these songs' aesthetics, scholars can provide insights that assist in the safeguarding of the Thārū cultural identity, ensuring that their artistic expressions continue to resonate through generations. Additionally, the study of Thārū folk song aesthetics enhances the broader appreciation of music as a universal language, fostering cross-cultural understanding and enriching the global mosaic

of musical artistry. The review of literature, in this research, includes the the review of the folk literature study and that of the studies on Thārū folk songs.

2.1 Folk Literature Study

The origin of folklore can be traced back to the origin of human civilization. The ancient cave paintings or the primitive tools and the stories and songs about them, the unique communal clothes and the simple pastoral ballads, or the cowboy tales and songs of the recent past, all are examples of folklore. Folklore is, therefore, an inclusive term. It would be relevant to quote a long paragraph here to throw light on the scopes of folklore:

> Folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue-twisters, and greeting and leave-taking formulas (e.g., See you later, alligator). It also includes folk costume, folk dance, folk drama (and mime), folk art, folk belief (or superstition), folk medicine, folk instrumental music (e.g., fiddle tunes), folksongs (e.g., lullabies, ballads), folk speech (e.g., slang), folk similes (e.g., as blind as a bat), folk metaphors (e.g., to paint the town red), and names (e.g., nicknames and place names). Folk poetry ranges from oral epics to autograph-book verse, epitaphs, latrinalia (writings on the walls of public bathrooms), limericks, ball bouncing rhymes, jump-rope rhymes, finger and toe rhymes, dandling rhymes (to bounce children on the knee), counting-out rhymes (to determine who will be “it” in games), and nursery rhymes. The list of folklore forms also contains games; gestures; symbols; prayers (e.g., graces); practical jokes; folk etymologies; food recipes; quilt and embroidery designs; house, barn, and fence types; street vendor’s cries; and even the traditional conventional sounds used to summon animals or to give them commands. There are such minor forms as mnemonic devices

> (e.g., the name Roy G. Biv to remember the colours of the spectrum in order), envelope sealers (e.g., SWAK—Sealed With A Kiss), and the traditional comments made after body emissions (e.g., after burps or sneezes). There are such major forms as festivals and special day (or holiday) customs (e.g., Christmas, Halloween, and birthdays). (Dundes, 1965, p. 3)

The list can run yet further with many other items added to them from the changing way of life, emersion of new cultures, and cultural infusion since the term "includes material from both 'primitive' tribes and from subcultures in civilized society" (Utley, 1961, p. 194).

Folklore is a broad area that includes all the components of folk life. Folk literature, however, stands for the "orally transmitted literature wherever found, among primitive isolates or civilized marginal cultures, urban or rural societies, dominant or subordinate groups" (Utley, 1961, p. 197). Viewed from this perspective, folk literature covers a larger area of literature including the Bible, the Mahābhārata, and other similar mythological and religious texts, as such texts are the results of efforts to convert the folk religion into book religion.

Though the collection of primitive folk literature, i.e., "the collective phantasy of poetry" of the earlier period of human civilization, outgrew into world religion (Caudwell, 1947, p. 27), the later collections like the *Hitopadeśa*, one of the descendants of the *Paṅcatantra*, of Nārāyaṇa of Bengal, dated 1373 (Keith, 1993, p. 263), and the *Household Tales* of Grimm Brothers of Germany, dated 1812, continue to impress audience as purely folk literature. However, the appreciation and critical studies of such literature did not begin before the nineteenth century. The establishment of The Folklore Society in Britain in 1878 and the American Folklore Society in 1888 established folkloristics as a distinct academic discipline.

The term ‘folklore’ was coined by William Thoms in 1846 in a letter, in which he proposed to use ‘folklore’ instead of “Popular Antiquities, or Popular Literature” (1965, p. 4). In addition to the introduction of the term, Thoms has briefly suggested the area of folklore as “manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time” (p. 5), facilitating the future folklorists and researchers. Moreover, his desperation and demand for the preservation of the folklore are explicit in the remark he makes in the letter, “how much that is curious and interesting in these matters is now entirely lost” (p. 5). Thoms’ letter is a milestone in the study of folklore and folk literature, as, following his suggestion and expectation, folklorists of different nationalities and researchers from different universities have been tempted to collect and study folklore.

Another milestone in the study of folklore and folk literature is *Primitive Art* by Franz Boas (1955), first published in 1927. In addition to the study of folk literature, especially the song and the tale, Boas has systematically studied other representative arts of the primitive people. In the book, he studies the formal elements of the primitive arts, their styles, symbolism, technical perfection and emotional appeal. Boas’ book offers us a discussion on folklore as a distinct discipline, an approach of study, and a theory of folklore, which today has come to be known as folkloristics.

Of the various subdivisions of folk literature mentioned in Dundes’ list above, Boas acknowledges the song and the tale to be the “primary form of literary activity” (1955, p. 301) of primitive people worldwide. His study of the primitive literature of the North American Indians supports his claim as they lack epic poetry and riddles in their literature. Boas’ study of the forms of Indian folk literature reveals that rhythm and music are so valued in primitive art that some meaningless phrases are added to the songs, and even to the prose narratives, for musical and

rhythmic purposes. The primacy of musical rhythm in songs accounts for the fact that songs demand motor actions in the form of dance. This is the reason that primitive music is often accompanied by body movements like "a swinging of the whole trunk, movements of head, feet and arms; hand clapping and stamping" (1955, p. 315). Boas' study shows that primitive literature lacks uniformity in both form and content. In contrast, the variation in the content depends on the "cultural interest of the singers" (1955, p. 325), and the variation in the form depends on "the occasion for which they are composed" (1955, p. 337). Boas' research has, thus, unfolded many layers of folk literature unexplored until his time, and has opened the ground for further studies on the discipline.

One year after Boas had published *Primitive Art*, Vladimir Propp, a Russian folklorist, published his seminal volume *Morphology of the Folktale* in 1928. The book was initially titled *Morphology of the Wandertale* but the editor replaced 'wandertale' with 'folktale' to make the book more attractive (Propp, 1984, p. 70). After the book was translated into English thirty years after its publication, it began to have, meeting the expectation of the editor, an enormous impact on folklorists and literary critics. Propp has used a formalistic approach for the study at a time when Formalism faced a threat from the Russian establishment. His syntagmatic study of the Russian Wandertales discovers 31 functions, "the morphological foundation of fairy tales in general" (Propp, 1968, pp. 25-26), following the initial situation. Similarly, he discovers seven spheres of actions and an equal number of the dramatis personae, i.e., villain, donor, helper, a sought-for person, dispatcher, hero and false hero, each of them associated with the respective spheres of actions. Propp's work has, in addition to inspiring folklorists for the study of folk literature, formulated a theory, like that of Boas, suggesting a formal and structural approach for the study of folklores and folk literature.

After the 1950s, studies on folklore and folk literature proliferated on both sides of the Atlantic Ocean. However, many questions about the newly developing discipline continued to linger over the folklorists, students and the academia. Utley (1958) attempts to answer these questions in his paper “The Study of Folk Literature: Its Scope and Use”. He has answered the queries in order by dividing his essay into convenient headings. The materials under each of the headings are useful for the student of literature studying folklore. He suggests that a student of literature should approach a folk song or folk tale as he or she approaches written literature like a novel, a drama or a poem, being concerned with the milieu of the song or the tale. He suggests certain circumscription in the study of folk literature by the literary folklorists:

> The literary folklorist will probably not be drawn extensively to "arts and crafts" apart from the literary art and craft of the unlettered; he will probably not insist on culture pattern description for folk literature any more than the student of written literature will demand a unitary economic or sociological context for Shakespeare; he will probably prefer to study fictive material, literature in the true sense, rather than local history too insignificant or too undocumented to attract the attention of the critical, professional historian. All of these may be areas of interest to the folklorist proper, but since these remarks are addressed to students of oral and written literature, the field must be circumscribed. (p. 139)

Though Utley’s work does not forward a new theory or an approach, his practical suggestions to the literary folklorists can be guidelines for the study of folk literature.

Alan Lomax and his father, John Lomax, were instrumental in documenting and recording folk songs from various regions in the United States and around the world. Their work involved collecting field recordings of traditional folk music and studying the cultural and

historical context of these songs. They used various methods, including audio recordings, interviews with local musicians and informants, and written documentation to document and analyse folk songs. One of their key approaches was to view folk music as an important cultural artefact that could provide insights into the history, traditions, and social dynamics of the communities from which the songs originated. They believed in the importance of preserving and promoting folk music as a way to celebrate and honour the cultural diversity of different regions and communities.

Lomax (1959), proposed “the new science of musical ethnography . . . based on the study of the musical style” (p. 929). For him, the study of the musical style of the folk song should include total human situation, involvement and cooperation of people, their physical behaviour, vocal timbres and pitch, social function and occasion, psychological and emotional content, transmission and learning, and the formal elements. Similarly, in the essay, he has classified the musical styles into various stylistic musical families like American Indian, Pygmoid, African, Australian, Melanesian, Polynesian, Malayan, Eurasian, Old European, and Modern European. Although his classification is only a rough sketch of the stylistic categories of folk music, his approach to study has presented an outline for further studies of folk songs.

Lomax (2017) developed his ideas on ethnomusicology in his book *Folk Song Style and Culture* published in 1968. In the book, Lomax's exploration of folk songs and their relationship to cultural contexts is both comprehensive and insightful. His key contribution lies in the classification of folk songs into distinct styles, emphasizing that these styles are deeply rooted in the cultures that produce them. He skillfully demonstrates how folk songs serve as mirrors of a community's values, traditions, and worldview. His analysis is enriched with numerous real-world examples drawn from his extensive fieldwork, including regions as diverse as the United

States, the Caribbean, and beyond. His study reaches to two conclusions: “First, the geography of song styles traces the main paths of human migration and maps the known historical distributions of culture. Second, some traits of song performance show a powerful relationship to features of social structure that regulate interaction in all cultures” (1917/1968, pp. 3-4). While Lomax’s book was published over five decades ago, its relevance endures. It continues to inform and inspire scholars, musicians, and enthusiasts interested in the intersection of music and culture. Lomax's pioneering work has not only laid a strong foundation for the study of folk music but has also prompted ongoing inquiries into how music reflects and shapes the cultural fabric of societies worldwide.

Similarly, Dorson (1963) offered a comprehensive exploration of the prevailing theories in folklore studies during that era. Dorson critically assessed the dominant folklore theories of his time under five main trends or schools: the comparative, the national, the anthropological, the psychoanalytical and the structural. He astutely dissects the various theoretical schools of folklore studies, highlighting their respective strengths and limitations. Dorson underscores the empirical foundation laid by comparative folklorists through indexes and distribution studies, while also recognizing their limitations in addressing questions of function, style, and structure. He critiques anthropologists for their narrow focus on oral traditions in specific cultures, often overlooking folklore in literate societies and beyond their chosen field of study. Dorson acknowledges the valuable contributions of nationalist folklore scholars in dissecting folk traditions in high civilizations but cautions against potential chauvinism. He also acknowledges the emerging trend of structural analysis influenced by social sciences but underscores its unproven value for folklore materials. Finally, Dorson cautiously addresses the psychoanalytical school, acknowledging its potential insights into the emotional meaning of dreams and fairy tales

while also acknowledging its resemblance to nineteenth-century universalist theories. Overall, Dorson's ideas serve as a thought-provoking overview of the various approaches in folklore studies, emphasizing the need for a comprehensive, interdisciplinary perspective in the future.

While Dorson's essay analyses the scope and limitations of the prominent theories of his time, *The Anthropology of Music* by Alan P. Merriam, published in 1964, stands as a seminal work in the field of ethnomusicology and cultural anthropology, offering a comprehensive exploration of the complex relationship between music and society, and, at the same time, suggesting approaches for the study of music. Merriam's book is a pioneering effort that has significantly contributed to the understanding of how music functions as a cultural and social phenomenon across diverse human communities. One of the book's central strengths lies in Merriam's interdisciplinary approach, bridging the realms of anthropology and musicology. He skillfully integrates anthropological methods and concepts with the study of music, providing a framework that enables scholars to examine music as a dynamic expression of culture. This holistic approach has had a lasting impact on the field, encouraging scholars to consider music not merely as an isolated art form but as a vibrant reflection of a society's beliefs, values, and practices. Therefore, he suggested a multifaceted approach to the study of music:

> Music can and must be studied from many standpoints, for its aspects include the historical, social, psychological, structural, cultural, functional, physical, psychological, aesthetic, symbolic, and others. If an understanding of music is to be reached, it is clear that no single kind of study can successfully be substituted for the whole. (p. 31)

While *The Anthropology of Music* is celebrated for its groundbreaking contributions, it is important to note that the field of ethnomusicology has evolved since its publication. New theories, methodologies, and perspectives have emerged over the years, expanding the

understanding of music's role in globalization, cultural change, and contemporary contexts. Therefore, it is necessary to complement Merriam's work with more recent scholarship to gain a comprehensive view of the field's current state.

Dorson’s discussion on the theories for the study of folklore discussed above foreshadowed the introduction of new theories in future. Burns (1977), in his paper “Folkloristics: A Conception of Theory”, gave Dorson’s ideas a meaning with his observation that in the past fifteen years, the American study of folklore has witnessed a considerable expansion in the acceptance of diverse theoretical perspectives, integrating insights from disciplines including anthropology, English literature, linguistics, sociology, psychology, history, and communications (p. 110). Consequently, the disciplinary divisions in theory at that time were insufficient because numerous fields shared common theoretical concerns (p. 112). Alternatively, Burns organized the study of folklore into two main categories: diachronic and synchronic perspectives. Within diachronic perspectives, there are various theories and their respective branches. Evolutionary theory includes cultural evolutionists, myth-ritualists, and comparative philologists/mythologists. Devolutionary theory consists of elitists. Diffusion theory is divided into single-point diffusion theories like the Indianists, Egyptianists, and the Finnish Historic-Geographic School, along with tempered-diffusion theory. Historical usage is also a part of diachronic perspectives. On the other hand, synchronic perspectives encompass functional theory, which can be further divided into behavioristic functionalism, psychoanalytic functionalism, cohesion, functionalism of analytic psychology (Jungian psychology), and the diachronic study of function. Structural theory includes structuralism, structure of performance, and the development of expressive competence.

Dundes (2005), in his essay "Folkloristics in the Twenty-First Century (AFS Invited Presidential Plenary Address, 2004)" provided a critical review of the state of folkloristics at the beginning of the 21st century. He expressed deep concern over the disestablishment and weakening of graduate programs in folklore globally, highlighting examples such as the disappearance of the program at the University of Copenhagen and the shift towards ethnology-centred approaches in Germany. Dundes also points out changes in program titles and affiliations, particularly in Helsinki, and the challenges faced by folklore programs in the United States, with doctoral programs being subsumed into broader departments. He laments the loss of independent, purely separate doctoral programs in folklore in the United States, underscoring the potential risk to the unique identity and vitality of the field. He gives two reasons behind the decline of folkloristics as a discipline: the first one is "the lack of a new grand theory", and the second is that the "professional folklorists are badly outnumbered by amateurs who give our field [folkloristics] a bad name" (2004/2005, p. 391). Despite such observations, Dundes was not pessimistic when he concluded his paper by expressing hope that in the twenty-first century, folklore continue to remain alive due to the advent of the internet.

Besides academic papers, research and theories on folklore and folk literature, textbooks designed to meet the demands of university curricula have also added to the existing knowledge of the field. McNeill (2013), among others, has contributed a student-friendly volume on folklore, defining the subject, discussing the types of folklore, the types of folk groups and explaining the functions of a folklorist. McNeill, like Dundes, believed that folkloristics had then become interdisciplinary with many folklorists working "in English, anthropology, history, or communications departments" (p. xiii). McNeill's book, though designed as a textbook for the students of folklore, can be a reference book for a researcher as well.

This overview of studies on folk literature traces the evolution and multidisciplinary nature of folkloristics and folk literature studies. It begins by defining the expansive scope of folklore, encompassing myths, legends, folktales, rituals, and various cultural expressions, exploring the historical roots of folklore studies, from the early preservation efforts of William Thoms to the formalisation of folklore societies in the late 19th century. Key milestones in the field's development are highlighted, including Franz Boas's exploration of primitive art and Vladimir Propp's morphological analysis of folktales, which laid the foundation for systematic folkloristic study. It also discusses Francis Lee Utley's practical guidelines for literary folklorists and the groundbreaking work of Alan Lomax in documenting and analyzing folk songs, emphasizing the cultural and social contexts of music. Furthermore, it examines the seminal contributions of Alan P. Merriam in bridging anthropology and musicology, offering a holistic approach to the study of music as a reflection of culture. The review also acknowledges the ongoing evolution of folkloristics and folk literature studies, as seen in Thomas A. Burns's categorization of diverse theoretical perspectives and Alan Dundes's critique of the field's challenges and opportunities in the 21st century.

This contextual overview sets the stage for the subsequent exploration of studies on the Thārū folk songs, revealing the rich diversity and complexity of folk traditions and their enduring relevance in contemporary scholarship, particularly in the digital age. Dundes's hope that folklores will continue to thrive through the internet resonates with the evolving landscape of folklore studies in the 21st century, where new technologies and interdisciplinary approaches offer fresh avenues for research and preservation.

2.2 Studies on Thārū Folk Songs

Thārū folk songs are imbued with a distinctive blend of aesthetic elements that intertwine with cultural identity. The melodic structures, characterized by intricate ornamentations, evoke a sense of nostalgia and resonate with the Thārū community's history of religious and agricultural life. The rhythm and melody mirror the rhythms of nature and labour, establishing a direct connection between music and the community's daily experiences. Lyrically, Thārū folk songs often encapsulate stories of migration, pilgrimage, resistance against oppressive forces, and celebrations of communal unity. This section of the review discusses various studies on the Thārūs, their folk lives and folklores, particularly folk songs.

Nepal, an abode to people speaking 123 languages as their mother tongue, is rich in folk culture and folk literature. The aesthetic values of the folklores of various indigenous groups, many of which are on the verge of extinction, have drawn the attention of critics and researchers in recent years. Systematic studies on literature, art and culture did not take place in Nepal until the end of the Rānā regime in 1950. Research works began to be carried out, though in small numbers, only after the establishment of Tribhuvan University in 1959. Scholars like Tulasi Diwasa and Chudamani Bandhu have played a pioneering role in modern Nepali folklore studies in the initial phase (Subedi, 2005, p. 10). Similarly, the Nepali Folklore Society, established in 1995, has played a significant role in the study of Nepali folklore along with its collection. Additionally, the early writings by foreign writers and the official legal documents in the government archives give us some information on the history and anthropology of the indigenous groups. These writings are the base sources for the study of art, culture and literature as well.

Thārū, the second largest indigenous group in Nepal, has a distinct identity with a distinct culture, language and folklore. Due to the variations in their settlement areas, there are variations in their cultures, celebrations and folklore. A general study of the folklores of the Thārūs cannot incorporate the study of the folklores of different sub-variants of Thārūs living in different regions. Universities these days demand research on specific topics, but the early studies used to be of a general type. In such a context, literature must borrow its resources from anthropology, and anthropology from literature.

Indian anthropologist S. K. Srivastava published a volume entitled *The Thārūs: A study in culture dynamics* in 1958. Since then, the book has been a sourcebook for researchers on Thārū culture, anthropology and literature. The monograph, a PhD dissertation, prepared between 1948 and 1950, revised into a book, got tremendous recognition as a scientific work on Thārū culture from academia as well as the statesmen. Sampurnananda (1958), the then Chief Minister of Uttara Pradesh, praised the book calling it "the first work of its kind" (p. ii). Based primarily on the study of cultural dynamics of the Thārūs inhabiting the Terai belt of Nainital district in Uttara Pradesh, the book opens the ground for the further study of different aspects of Thārū lives and cultures.

Srivastava has been able to draw the general characteristics of the Thārū folk songs in the book. Their folk songs, he believes, "depict their joys and sorrows, and their changing moods", playing a significant role in easing their burdens, and representing "the whole philosophy of their life" (p. 250). In the book, he has categorized the Thārū folk songs into seven types and has described the general characteristics of each of them. Srivastava has been successful in pointing out the recurrent themes of the Thārū folk songs, too. He has discussed, as the title of his book suggests, the dynamics of the Thārū culture, but the dynamics of the aesthetics of their folk songs

are yet to be explored. Also, his investigations, which are centred on the study of the cultures of the Thārūs settling in the Terai of Nainital, are not enough to understand the cultures of the Thārūs settling elsewhere.

While Srivastava explores the dynamics of the Thārū culture in the terai region of Nainital, Bista (1980) attempted to study the life and culture of the Thārūs of Nepal. He is the first Nepali anthropologist to write comprehensively about the cultures of Nepal. His book *People of Nepal*, first published in 1967, is a comprehensive study of the people of Nepal and their cultures. Since its publication, the book has been used as an authentic source book by anthropologists, sociologists, Indologists, social science researchers and literary critics. The book has been divided into three parts for the discussion of the people of the hills, the people of the Terai and the people of the Himalayas. The ten-page long essay on the Thārūs of Nepal discussed their history, myths, economy, education, socio-political life, and folk cultures. The essay presented a general overview of Thārūs as a whole but does not give detailed information on a specific field. Yet the bits of information scattered across ten pages are suggestive of the nature, character and themes of the Thārū folklore, and, thus can be of tremendous help to a scholar of Thārū folk songs.

One year after the publication of Bista's book, Praphulla Kumar Simha published *Thārū Lokagīta: Pūrvī Thārūoṁ ke Maithili Lokagītoṁ kā Saṃkalana [Thārū folk song: A collection of Maithili folk songs of eastern Thārūs]* in 1968. The book is a collection of Thārū folk songs as well as a commentary on it. Simha has included several songs which were later included by the Thārū Commission in the *Thārū loka gīta moṭrī*. However, Simha's version, though it came much earlier than that of the Thārū Commission, is more refined in its lexica, grammar and structure compared to the latter, which has recorded the songs as they are sung by the people in

various places, without any editing. Simha has divided the Thārū folk songs into eight different types, dividing them further into different sub-types. In addition to presenting the collection of folk songs, he has given a brief introduction to each of the types and sub-types of the songs, making it easier for the researchers and readers to understand the songs. One of the striking differences between the two collections that a literary folklorist is concerned with is the use of language. Simha calls the songs of his collection Maithili songs sung by the Thārūs, and he has Maithilized them as much as possible. Yet, the book is a milestone in the field of Thārū folk songs as it offers critical ground for the linguistic, aesthetic as well as comparative study of Thārū songs.

Similarly, Regmi's article (1973), though it delimited the site of study, was a potpourri of ethnology and cultural anthropology, serving as one of the earliest studies in the field of Thārū folklore and folklife. It studied the folklore and the folk cultures of the Thārūs, but only randomly. In the study of the celebrations, festivals and traditional agricultural and medicinal practices, the article threw some light on the folklores and folk songs and presented some samples of them, but did not deal with the subject of folklores or folk songs in separate topics. The article has still been one of the oldest sources for the researchers of Thārū culture and literature.

Regmi's article was published in *Ancient Nepal*, a periodical journal which has been publishing articles on epigraphy, manuscripts, numismatics, archives, art, anthropology, architecture and museum studies since 1967. *Kailash* is a similar journal that started its publication in 1973 on subjects like art, culture, folklore, history, sociology, anthropology and the like. The journal has played a significant role in the study of Thārū culture, literature and folklore. The journal published four important articles on Thārūs and their cultures. Rajaure's

two articles (1981 and 1982) were followed by two other important articles by McDonnaugh (1989) and Krauskopff (1995).

Both of Rajaure's articles are scientific research on the Thārūs of Dāṅa. While "Thārūs of Dāṅa: The people and the social context" discussed the Ḍaṅaurā Thārūs of the study area, their groups and clans, the village organisation system, and their family life, "Thārūs of Dāṅa: Rites de passage and festivals" discussed, as the title suggests, about different rituals, festivals, and celebrations of Ḍaṅaurā Thārūs. Both of these articles serve as source material for the study of Thārū culture, art and anthropology, as, through the discussion of festivals or celebrations, they are suggestive of the themes and subjects of the Thārū folklores.

McDonnaugh's article is a comprehensive monograph on the mythology of Ḍaṅaurā Thārūs. The article, through the study of folk songs, folk tales and folk epics, explored the myths surrounding the account of the creation of the world by Guru Bābā. McDonnaugh believes that the *bātkahi*s, (folktales), *git*s (songs), and epic songs like *Barkimār* (The Great War) are sources of the Thārū myths of creation. In the article, he has studied folk songs like *Guru Bābak Jalmautī* (The Birth of Guru Bābā), *Phulwār* (Gardens), *Pacrā*, *Sakhiyā*, *Māngar*, season songs and dance songs along with the study of the epic song *Barkimār*. This article is a tremendous source for the study of folklores and folk cultures of the Ḍaṅaurā Thārūs, as it is specifically centred around the study of myths popular among them. It can equally be helpful for the study of the folklores of other groups of Thārūs settling in other regions as, despite some variations, they share quite a lot of similarities in themes and subjects.

The Thārūs in eastern Nepal in the early days of anthropological studies had not got as much attention as the Thārūs in western Nepal had. The credit for this, in Krauskopff's (1995) words, goes to Drone P. Rajaure who not only made his home valley known to the West, through

his study of Ḍaṅaurā Thārūs but also brought the Western researchers to the valley (p. 203). Krauskopff realized the need for more comprehensive scientific studies on the Thārūs of eastern Nepal. As a result, his article “The anthropology of the Thārūs: An annotated bibliography” includes the study of the Thārūs in eastern Nepal as well. His main contribution here, along with the study of the various clans and groups of the Kośilā or Kocilā Thārūs and their cultures, is the presentation of the annotated bibliography of books, journal articles, survey reports and compilations on gazetteers related to the Thārūs and their cultures, which serve as a point of departure for the researchers on Thārū culture, art, anthropology, and literature.

Alongside the studies of the Thārū folklore and folk songs exist studies of the same in different parts of India. While Srivastava’s study discussed above was centred on the study of the Thārūs of Nainital, Shukla's (1994) paper, studied, as the title suggests, the Thārūs of Bihar, providing valuable folkloristic insights into the dynamic nature of Thārū cultural identity. The transformation of indigenous marriage customs and the replacement of traditional songs with Bhojpuri variants illustrate how external influences shape folklore over time. The enduring significance of *Jhamatā* and *Virahanī* folk songs, the evolution of marital practices, and the shifting roles of Thārū women within society offer rich material for folkloristic inquiry, shedding light on the adaptation and preservation of cultural traditions. Additionally, the mention of artistic expressions, such as Thārū women's painting and decoration, emphasizes the intersection of visual arts and folklore, further enhancing our understanding of how folklore reflects and influences the cultural narratives and aesthetic expressions of the Thārū community.

Thārū folklores and folklives have attracted researchers and academicians from the universities in the West as well. Guneratne's (1998) paper, provided a nuanced lens for folklorists examining the intricate interplay between modernization, state dynamics, and the evolution of

Thārū identity. It highlighted how modernization, through the expansion of communication technologies, influences the development of ethnic consciousness, extending beyond local communities. Guneratne's emphasis on the fluidity of ethnic identity and the role of ethnicity as a response to changing socioeconomic contexts resonates with folkloristic perspectives on the adaptability of cultural expressions. Additionally, his recognition of cultural symbols as agents in the construction of identity aligns with folklorists' interests in exploring how language, rituals, and folklore serve as channels for ethnic identity. Furthermore, the paper underscores the entwined relationship between ethnicity and socioeconomic factors, shedding light on how identity expression through folklore is embedded in broader societal dynamics.

Similarly, Sameera Maiti's (2001) paper provided an invaluable contribution to the realm of folkloristics by delving into the artistic activities of the Thārū community. This paper underscored the importance of studying the artistry of cultures often overshadowed by the rapid pace of modernization. Maiti emphasized how arts and crafts serve as cultural mirrors, reflecting the essence of the people who create them, making them essential components of humanity's cultural heritage. The Thārū, as the largest Scheduled Tribe in Uttara Pradesh, offer a rich tapestry of artistic traditions that are deeply intertwined with their daily lives. Maiti's research explored the Thārū's artistic expressions across various mediums, such as mural art on their huts, clay objects, basketry, hand fans, attire embellishments, and performing arts like song, dance, and music. These art forms not only demonstrate the Thārū's creative prowess but also showcase their ability to infuse utilitarian objects with aesthetic sensibilities. However, Maiti also poignantly observed that the Thārū's artistic heritage was at risk due to the encroachment of modern materials and urbanization, highlighting the urgency for governmental and non-governmental organizations to support initiatives that preserve and promote these unique tribal

arts and crafts. This paper, therefore, serves as a call to action to safeguard the cultural richness of the Thārū and similar communities while exploring the intricate connection between art, tradition, and change in the face of globalization. Though the paper is centred on the study of the folklife of the Thārūs of Uttara Pradesh, it shares some similarities to that of the Thārūs of Nepal as well.

Famous Nepali composer and professor of music Dipak Jangam and another professor of music Beni Rawal co-authored a book *Saṅgīta surabhī* (*Fragrance of music*) in 2003. It is an introductory book on various aspects of songs and music prevalent in Nepal. It has given a little room for the discussion of Thārū folk songs, especially *Cāṃcara*. The short essay presented a condensed discussion of aesthetic, linguistic, anthropological and folkloristic aspects of the Thārū songs. They find the joy of the cuckoo's playfulness, the agility of the deer, the merriment of the elephant, the colour of the rhododendron and the free flight of the birds in folk dance-songs like *Vidāpatha*, *Rāsa*, *Cāṃcara*, *Jhumara* and *Jhamaṭā*, popular among the Thārūs. They say that ease, freshness, enthusiasm, group spirit and so on are found in Thārū folk songs (2003, p. 153). *Saṅgīta Surabhī* can be an important sourcebook for the comparative study of folk songs as it covers the study of folk songs of various indigenous groups in Nepal.

Nepali Folklore Society has played an important role in the exploration of folklore and folklife found among Nepali indigenous groups. In 2008, the society published an article "Folklore and folklife of Thārūs: Exploration through field research" in its biannual newsletter. The research was conducted in the settlement areas of the Thārū folk group in and around Deupur and Palanse VDCs in Dāṅa. It was centred on the study of four subjects: Thārū folk language and folk communication, Thārū material folk culture and folk heritage, Thārū folk literature and performing arts, and Thārū socio-cultural folklife and folkways. The study of folk

literature covered the collection and discussion of folk songs, folk tales, performing arts, narratives, myths, memoirs, and folk music. The report has categorically studied the divisions of folk literature. For example, folk songs have been further categorized into general, ritual, festival, seasonal, and work songs. These songs have again been sub-categorized. Thus, the Nepali Folklore Society has made it easier for researchers to carry out scientific research on various aspects of Thārū folklore by suggesting subjects of study. However, as it is centred on the study of a particular region, the study cannot be used for the study of the Thārū folk literature of other regions, where the Thārūs are in close contact with different cultural and linguistic groups.

Nepali Folklore Society's study was an academic study of the folklore and folk life of the Thārūs of Western Nepal. Phani Shyam Chaudhary's (2012) book is one of the most comprehensive and inclusive books on the subject of Thārū folk songs of Eastern Nepal. Published by Nepal Academy, an authentic national institution of Nepal, the book covered subjects like the history, cultures, rituals, folklore and folk lives of the Thārūs. It is a compendious study of the Thārū folk songs including their types, development, major characteristics, and the major subjects, themes and ornamentation. The book, however, does not specifically deal with the aesthetics, archetypal patterns and cultural themes and symbols in the specific types of Thārū folk songs.

Similarly, *Thārū lokasāhitya* [*Thārū folk literature*] edited by Mali and Sarvahari (2021) and published by Nepal Academy covered a study, in separate topics, of regional variants of Thārū folk songs: Moraṅiyā, Saptarīyā, Citoniyā, Rupandehīyā, Ḍaṅaurā, Desaurī, Kaṭhariyā and Rānā. Each of the essays on separate topics, written by a separate author in the Thārū language of the particular region, is followed by a Nepali translation of the same. These essays presented discussions on the major themes and patterns of the folk songs. In addition to the study of folk

songs, each of the essays presented a discussion of Thārū proverbs, riddles and folktales. The book, thus, can be useful for the comparative study of not only Thārū folk songs but also the broader area of folk literature.

International researchers have equally been attracted to the study of Thārū folkloristics. Victoria Marie Dalzell's PhD Dissertation (2015), delved into the intricate relationship between music, performance, and the formation of Thārū ethnic identity in Nepal. Dalzell illuminates the marginalized status of the Thārū community, despite their numerical strength, and underscores how their geographic concentration, historical exploitation, and the rise of ethnic politics have prompted the assertion of their group identity. Her research revealed how music acts as a potent tool for combating social exploitation, tracing its role in community rituals, its transformation through folkloricization, and its extension as a means of activism. Moreover, Dalzell uncovered the dynamics of Thārū communities, highlighting how musical performances become arenas for negotiation and contestation regarding issues like Thārū womanhood, religious identity, and perceptions of development and modernity. Her work navigated the complex interplay between global paradigms of indigenism and human rights and local Thārū perspectives, emphasizing the importance of understanding ethnic identity formation within both global and local frameworks, ultimately providing a comprehensive perspective on this multifaceted phenomenon in Nepal's context.

In recent years, especially after Nepal adopted an inclusive democratic system, Thārū youths, mostly university graduates, have been interested in the conservation of their culture. In addition to the organization of community awareness programs, many Thārū youths have been involved in research works as well. The university graduates are writing theses on their culture, arts, literature and folk literature. Tharu (2019) and Dangaura (2021) have recently completed

their Master's Theses on Thārū folk songs. While the former has centred his thesis on the study of the significance of myths in Thārū folk songs, especially on the *hurduṅvā* and *asṭimkī* songs collected by Kalram Tharu in his anthology *Pothy* [*Hen*], the latter is centred on the study of the biocentric nature of the Thārū folk songs. Both of them have studied the folk songs sung mostly by the Ḍaṅaurā Thārūs.

Similarly, Mohan Dangaura's two articles, published in the same year, offered comprehensive insights into the cultural and historical dimensions of Thārū folk dances, with a particular focus on the Ḍaṅaurā Thārū community in Nepal. In the first article (2022a), Dangaura delved into the historical context of the dances, emphasizing the role of memory, notably *Kamaiyāhood,* and employing qualitative research methods to analyze their cultural significance. The second article (2022b) explored the connection between Thārū subjectivity and their environment through folk songs, highlighting their reflection on rural life and melancholic memory. Both articles drew on theoretical frameworks from folklore studies and provided fresh perspectives on Thārū identity, spatial memory, and historical changes, contributing significantly to the understanding of the prominent indigenous community in Nepal.

2.3 Research Gaps

The existing body of literature provides valuable insights into various facets of Thārū folk songs, encompassing discussions on their cultural significance, historical contexts, and thematic content. However, there are significant research gaps in this domain that warrant further exploration.

One prominent research gap pertains to the need for a more comprehensive analysis of the aesthetics inherent in Thārū folk songs. While existing literature does acknowledge the beauty and cultural importance of these songs, it often remains at the surface level and does not

delve into the intricate musical elements that render Thārū folk songs unique. To gain a profound understanding of Thārū music, there is a crucial requirement for detailed examinations of melodic structures, rhythmic patterns, and ornamentations. Moreover, the emotional and aesthetic dimensions of Thārū songs, particularly their capacity to evoke nostalgia and resonate with the historical experiences of the Thārū community, remain largely unexplored. Therefore, a more in-depth investigation into these emotional and aesthetic qualities would significantly enrich our comprehension of the cultural significance of Thārū folk songs.

Another notable research gap pertains to the geographical variations within Thārū culture and their impact on folk songs. While some existing studies touch upon regional differences, there exists a demand for more localized research that delves into the folk songs of various sub-variants of Thārūs residing in diverse regions. Thārū communities residing in distinct geographical areas may possess unique folk song traditions that mirror their distinctive experiences and interactions with neighbouring cultures. Thus, a more localized approach to the study of Thārū folk songs could yield a nuanced understanding of how these songs are influenced by regional factors, shedding light on the dynamic interplay between culture and geography.

This research seeks to address these existing gaps in the literature by focusing on the aesthetics of folk songs among the Kośilā/Kocilā Thārūs inhabiting Kanacirā, Saptarī. This region and its folk songs have not received the same level of scholarly attention as their Western Nepal counterparts. The study intends to employ a formalist literary approach to conduct an in-depth analysis of the aesthetic qualities embedded within these songs. Additionally, it aims to explore the aesthetic features and archetypal patterns of the Thārū folk songs, and how they express the social and cultural lives of the Eastern Thārūs. By addressing these research gaps, this study endeavours to contribute significantly to the understanding of Thārū folk songs, their

aesthetics, and their role in shaping the cultural expressions of the Thārū community in the Kośī region.

CHAPTER III: FORMALIST LITERARY APPROACH

3.1 Introduction to the Formalist Literary Approach

The formalist literary approach is a methodological lens that scrutinizes the structural, linguistic, and aesthetic components of a literary work to discern its artistic qualities and meaning. This approach draws inspiration from formalist literary theories, emphasizing the autonomy of the literary text and prioritizing its intrinsic features over external factors. Formalism is a multifaceted and broad term that encompasses various perspectives related to a focus on form, either within literary criticism or the act of creation. Its application has been diverse, ranging from the formal method within Russian literary studies spanning from 1916 to 1930 to the Anglo-American New Criticism prevalent in the 1920s to 50s, and extending to structuralism associated with the Nouvelle Critique that emerged in France during the 1950s and 60s (James, 2008, p. 1). Though it faced political troubles during its development due to its primacy over form to content, it is still one of the most applied approaches in literary criticism.

In the realm of folk songs, this approach involves a meticulous examination of rhyme, meter, stanzaic patterns, linguistic choices, and narrative structures. These elements are similar to those found in literary texts. Folklore, however, showcases its unique devices, such as parallelisms and repetition, while the conventional devices of poetical language, like similes, metaphors, and epithets, assume distinct meanings in folklore and literature. The unraveling of these nuances through literary analysis underscores that folklore possesses a distinct poetics, characterized by its own artistic beauty. In essence, folklore not only shares a close connection with literature but can be viewed as a literary phenomenon in its own right, existing as a form of verbal art akin to literature (Propp, 1984, p. 6). The formalist literary approach to the study of folk song is, thus, grounded in the notion that the form and structure of a literary work are not

merely stylistic elements but integral carriers of meaning, contributing significantly to the overall aesthetic experience.

The formalist literary approach holds immense significance in unravelling the intricacies of Thārū folk songs. By dissecting the songs' formal elements, researchers gain a deeper understanding of the artistic craftsmanship embedded in these cultural expressions. This method allows for the identification of recurring structural motifs, linguistic nuances, and rhythmic patterns that may carry cultural or historical significance. Additionally, the formal literary approach helps elucidate the aesthetic dimensions of Thārū folk songs, offering insights into the emotional resonance they hold within the community. As folk songs often serve as vessels of cultural memory, a formal analysis becomes a key to unlocking the layers of meaning encoded in these musical narratives.

In applying the formal literary approach to the study of Thārū folk songs, the focus extends beyond the lyrical content. It involves a systematic exploration of rhyme schemes, metrical structures, stanzaic variations, and the deployment of figurative language. Linguistic choices, such as the use of specific terminology or dialects, are examined for their cultural connotations. Furthermore, the narrative structures of Thārū folk songs are subjected to scrutiny to unveil storytelling techniques and thematic threads. This approach not only enriches our comprehension of the aesthetic dimensions of Thārū folk songs but also establishes a foundation for a more profound interpretation of their cultural and historical significance. Through the lens of the formal literary approach, the melody becomes a text, and every note contributes to a narrative that transcends its musicality to encapsulate the essence of Thārū identity and heritage.

This chapter, in addition to the discussion of the selection of the Thārū folk songs and collection of data, throws light on various aspects of the formalist literary approach and the supporting theories.

3.2 Selection of Thārū Folk Songs

The criteria for song selection in this study are meticulously crafted to ensure a comprehensive exploration of Thārū folk songs. Six songs have been purposively chosen for analysis, all sourced from the authoritative compilation *Thārū loka gīta moṭrī*, published by Thārū Āyoga, a constitutional commission in Nepal. These songs encapsulate three conventional types, adding depth and diversity to the selection.

The first category consists of two Parātī Songs: "he . . . binu guna dhanusī bāṃha binu bihuna", referred to hereafter as First Parātī (FP), collected by Bhabilal Chaudhari and "mādhav he duḥkha morā rahiye rahala", referred hereafter as Second Parātī (SP), collected by Bhulidevi Chaudhary. The second set comprises two Baramāsā songs collected by Sanichara Chaudhari, presenting Jagarnāthī Baramāsā (J) and Sāṃcī Baramāsā (S). Lastly, two Birahaina Songs, "kahamāhī kuhukai daibāre hāthī jodā, kahamāhī kuhukai mejura", referred hereafter as First Birahaina (FB) and "hāṃ hāṃ re bājana bājai madhaiyāpura ho sunaita suhāna lāgai", referred hereafter as Second Birahaina (SB), collected by Bhulidevi Chaudhari, complete the selection.

The deliberate choice of these conventional types is rooted in their representation of diverse forms and structures. Each song is a distinct specimen, contributing unique aesthetic elements that set them apart. Importantly, all the songs share a common origin, hailing from the village of Kanacirā, Saptarī, fostering a cohesive contextual foundation. Additionally, these songs are rich repositories of both folkloristic and literary elements, offering a multifaceted lens

for analysis. The formal literary approach is deemed fitting for the study, considering its aptitude for unravelling the intricate layers of form, structure, and literary devices embedded in these Thārū folk songs.

3.3 Textual Analysis Process

The formalist textual analysis process, as conceptualized by Cleanth Brooks, provides a robust framework for delving into the intricacies of literary works, in this case, Thārū folk songs. A central tenet of textual analysis is the examination of formal elements, i.e., “the common elements in all literature” (Brooks, 1979, p. 594), that construct the literary work. In the context of Thārū folk songs, the analysis begins with a focus on the textual structure, embracing rhyme, meter, and stanza organization.

Rhyme, a fundamental element in poetry, not only contributes to the musicality of the verses but also carries linguistic and cultural nuances. Examining the rhyme schemes in the selected Thārū songs can reveal patterns and repetitions that contribute to the aesthetic appeal and memorability of the verses. The meter, the rhythmic structure of the lines, serves as a crucial aspect of Thārū folk songs' oral tradition. Brooks and Adams’ emphasis on the function of meter and metaphor in the construction of meaning (1992a, p. 964) is particularly relevant in understanding how the rhythmic patterns enhance the songs' expressive power.

Stanza structure, the arrangement of lines into units, provides a glimpse into the organizational principles guiding Thārū folk songs. Analyzing the choices made in structuring stanzas sheds light on the narrative and thematic development within the songs. The recurring patterns in the folk songs hold significance within the cultural context.

Moving beyond formal aspects, textual analysis extends to language and semiotics, aligning with Brooks and Adams' assertion that the structure of a poem carries meaning. For them the structure is "a structure of meanings, evaluations, and interpretations; and the principle of unity which informs it seems to be one of balancing and harmonizing connotations, attitudes, and meanings" (1992b, p. 962). Figurative language, symbolism, and metaphors embedded in Thārū folk songs contribute layers of meaning. These linguistic devices serve as potent tools for expressing cultural symbols, emotions, and social narratives. An examination of such elements can unearth the rich tapestry of meaning woven into the fabric of the songs.

Linguistic elements, encompassing word choice, syntax, and stylistic features, along with the use of metaphors and irony, are vital in understanding the aesthetics of Thārū folk songs. Brooks and Adams' emphasis on the intricacies of language as a vehicle for meaning underscores the significance of linguistic analysis as he maintains that "the beauty of the poem is the flowering of the whole plant, and needs the stalk, the leaf and the hidden roots" (1992a, p. 969). Exploring the aesthetics of linguistic choices enriches the understanding of the songs as literary artefacts and helps in analysing how the Thārū songs employ language to convey cultural nuances, express emotions, or narrate stories.

Brooks and Adams' approach to textual analysis, thus, offers a valuable framework for unravelling the formal and linguistic dimensions of Thārū folk songs. By examining rhyme, meter, stanza structure, figurative language, and linguistic elements, this analysis aims to illuminate the aesthetic depth and cultural significance embedded in the selected Thārū folk songs.

3.4 Analysis of Archetypal Elements

Exploring the archetypal elements within Thārū folk songs involves delving into the symbolic and thematic dimensions, a perspective aligned with the ideas of Northrop Frye. Frye, a prominent literary critic, emphasized the importance of archetypes as recurring symbols and themes that transcend individual works and cultures. For him, “every poet has his private mythology, his own spectroscopic band or peculiar formation of symbols, of much of which he is quite unconscious” (Frye, 1951, p. 98). This approach proves invaluable in unravelling the cultural and symbolic significance embedded in Thārū folk songs.

Symbols and themes within Thārū folk songs can be examined through Frye's framework of literary archetypes. “The search for archetypes”, according to Frye, “is a kind of literary anthropology, concerned with the way that literature is informed by pre-literary categories such as ritual, myth and folk tale” (1951, pp. 99-100). Since the myth holds a central role as the guiding force that grants the ritual its fundamental symbolic meaning and gives the oracle a foundational storyline, the myth is essentially the archetype. The archetypal elements manifest as recurrent symbols both in comic and tragic visions. In the comic perspective, the human world embodies a harmonious community or a reader-identifiable hero, surrounded by symbols of unity, order, friendship, and love, while the tragic vision portrays a world marked by tyranny, chaos, individual isolation, and betrayed heroes. The animal realm in the comic view features gentle domesticated creatures, while the tragic outlook paints a picture of fierce predators. In the vegetable world, the comic view presents idyllic gardens and groves, while the tragic perspective conjures sinister forests and barren landscapes. The mineral realm takes on a luminous, geometrical quality in the comic vision, while it appears desolate and ominous in the tragic one. The unformed world, in the comic paradigm, is a flowing river, while in the tragic one, it

transforms into a tumultuous sea, often accompanied by nightmarish sea monsters (1951, pp. 108-110). These archetypal elements represent universal concepts like nature, love, struggle, and community. For example, the depiction of natural elements such as rivers, forests, or animals in Thārū folk songs may carry symbolic meanings that resonate with broader human experiences and mythic traditions.

Frye's concept of myth as the archetype becomes particularly relevant in the study of Thārū folk songs. These songs, as expressions of the Thārū cultural ethos, encapsulate recurring themes and symbols that form part of a broader cultural narrative. The symbolic significance of elements like rivers or specific animals might be rooted in the Thārū community's historical interactions with their natural environment or could hold mythic connotations passed down through generations.

Cultural and symbolic significance are intertwined in Frye's archetypal approach. The symbols and themes found in Thārū folk songs are not isolated; rather, they contribute to the construction of a symbolic universe unique to the Thārū community. By identifying these archetypal elements, researchers gain insights into the cultural values, beliefs, and mythologies that shape the Thārū worldview.

Moreover, Frye's idea of the anagogic phase suggests that archetypal elements in literature, when properly understood, can elevate the audience's consciousness and offer a deeper connection to cultural and spiritual dimensions, as in this phase literature “imitates the action of an omnipotent human society that contains all the powers of nature within itself” (1957, p. 120). It means passing from the archetypal to the anagogic phase, the poet and critic “enter a phase of which only religion, or something as infinite in its range as religion, can form an external goal” (1957, p. 125). In the context of Thārū folk songs, recognizing the symbolic richness embedded

in these archetypal elements contributes to a more profound appreciation of the songs as carriers of cultural wisdom and collective memory. Frye's archetypal approach, thus, provides a valuable lens for the exploration of symbols and themes within Thārū folk songs, uncovering layers of cultural and symbolic significance that contribute to a richer understanding of the Thārū cultural landscape.

3.5 Semiotic Analysis

Roland Barthes' semiotic approach provides a powerful lens through which to analyze the intricate layers of meaning embedded in Thārū folk songs. Semiotics, as conceptualized by Barthes in his book *Mythologies*, is concerned with the study of signs and symbols and their interpretation. For him, the semiological relationship is not confined to the relationship between signifier and signified. Rather, the relationship is a tri-dimensional pattern involving signification as the third component (1957, pp. 112-113). He explains this relation in his other book *Elements of semiology*. He writes, “The signification can be conceived as a process; it is the act which binds the signifier and the signified, an act whose product is the sign” (1967, p. 48) When applied to Thārū folk songs, this approach allows for a nuanced exploration of how cultural symbols, linguistic elements, and broader sign systems contribute to the songs' rich semiotic tapestry.

Thārū folk songs often serve as repositories of cultural symbols, and Barthes' approach encourages a systematic examination of these symbols within their cultural context. Whether it is the representation of nature, agricultural life, or historical events, each symbol functions as a signifier carrying cultural significance. For instance, a reference to a particular animal or a seasonal change may signify more than its literal meaning; it may encapsulate collective memories, values, or mythologies specific to the Thārū community.

Barthes' concept of denotation and connotation becomes particularly pertinent in the semiotic analysis of Thārū folk songs. He says that there are two systems of signification, denotation and connotation. The latter has both signifier and signified. He writes that “the signifiers of connotation, . . ., are made up of signs (signifiers and signifieds united) of the denoted system,” whereas the signified of connotation has a general, global and diffuse character, and has “a very close communication with culture, knowledge, history” (1967, p. 91). That is to say, denotation refers to the literal, surface-level meaning of signs, while connotation involves the additional layers of meaning and cultural associations. Thārū folk songs, through their lyrics, melodies, and cultural references, operate on both these levels. The denotative elements convey the immediate narrative, while connotative aspects invite listeners to delve into the broader cultural and emotional resonances.

Furthermore, Barthes' idea of the myth provides a framework for understanding how Thārū folk songs contribute to the construction of cultural narratives. Thārū songs often mythologize historical events, community heroes, or ancestral traditions, transforming them into timeless and symbolic narratives. Barthes' semiotic analysis allows for an exploration of how these myths are created, perpetuated, and evolved within the cultural discourse expressed through the songs.

In conclusion, the application of Roland Barthes' semiotic approach to Thārū folk songs offers a comprehensive method for unravelling the intricate web of signs, symbols, and cultural meanings embedded in these musical expressions. It provides a robust framework to delve into the semiotic richness of Thārū folk songs, revealing how they function as complex and dynamic cultural texts that communicate and perpetuate the identity, history, and values of the Thārū community.

3.6 Defamiliarization

Shklovsky's concept of defamiliarization offers a compelling lens to analyze folk songs. Shklovsky, a key figure in Russian Formalism, proposed that art exists to make the familiar unfamiliar, to disrupt habitual perception, and to create a renewed awareness of everyday experiences. He writes, “The technique of art is to make objects ‘unfamiliar,’ to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object: the object is not important” (Shklovsky & Adams, 1992, p. 754). Applying Shklovsky's ideas to Thārū folk songs involves investigating how these songs employ artistic devices to defamiliarize ordinary language and themes, thereby enhancing their aesthetic impact.

In Thārū folk songs, Shklovsky's concept is reflected in various ways. One aspect is linguistic defamiliarization, where the familiar language is manipulated to create a heightened sense of artistic expression. Thārū folk songs employ linguistic devices such as metaphors, similes, and wordplay to estrange familiar expressions, infusing them with new meaning and poetic resonance. This linguistic defamiliarization serves not only aesthetic purposes but also contributes to the preservation of cultural nuances and expressions unique to the Thārū community as Thārū folk songs tend to use figurative language to defamiliarize the common percertions.

Furthermore, thematic defamiliarization is evident in the content of Thārū folk songs. These songs often delve into the everyday experiences of the Thārū community, including themes of nature, labour, migration, and communal celebrations. Shklovsky's concept encourages us to view these themes in a new light, emphasizing the intricate ways in which Thārū folk songs disrupt conventional narratives to create a fresh, artistic perspective. For instance, the

representation of labour in Thārū folk songs can be defamiliarized through metaphors or symbolic imagery, transforming it into a poetic exploration of human connection with the environment.

Shklovsky's ideas also resonate in the structure and composition of Thārū folk songs. The deliberate use of repetition, variation, and unique stylistic elements contributes to the estrangement of the ordinary and amplifies the aesthetic experience. The songs' formal aspects, when examined through Shklovskian lenses, reveal a deliberate artistic strategy to prevent the automatic, passive reception of the familiar, prompting listeners to engage with the songs actively.

In the context of Thārū folk songs, Shklovsky's concept extends beyond mere formalism; it becomes a tool for cultural exploration and understanding. By defamiliarizing elements of language, theme, and structure, Thārū folk songs serve not only as aesthetic expressions but also as vehicles for cultural commentary and preservation. Shklovsky's ideas provide a theoretical framework to appreciate the deliberate artistry embedded in Thārū folk songs, illuminating the transformative power of defamiliarization in shaping cultural narratives.

3.7 Avoiding Intentional and Affective Fallacies

Wimsatt and Beardsley, in their seminal essay "The intentional fallacy", cautioned against interpreting a work of art, including literature and music, solely based on the author's intentions. For them, consideration of the creator's intent can lead to misinterpretations and subjective judgments, as the audience might not have access to the author's mental states or motivations. For them, “the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art” (1946, p. 468). They argue that any literary art belongs neither to the poet nor to the critics, but to the public since “it is embodied in language,

the peculiar possession of the public, and it is about the human being, an object of public knowledge" (1946, p. 470). They suggest, therefore, that a critic of literary art should approach it as an object, instead of looking for the authorial intention outside the text.

Additionally, in their essay "The affective fallacy", they argue against evaluating a work based on the emotional responses it elicits, emphasizing that the emotional impact on the audience does not necessarily determine the work's artistic merit. Literary art like poetry, they argue, is a discourse about the emotive quality of objects, in which literary purpose is accomplished "through its preoccupation with symbol and metaphor" (1949, p. 52), and not through the judgement of the effects of the audience.

When applied to the study of Thārū folk songs, Wimsatt and Beardsley's ideas become particularly relevant. The caution against the intentional fallacy suggests that interpreting these songs should not solely rely on assumptions about the intentions of the Thārū songwriters or performers. Instead, the focus should shift towards the intrinsic qualities of the songs themselves, such as their formal structures, linguistic features, and cultural contexts. This approach guards against potential misinterpretations arising from assuming a direct correlation between the artist's intentions and the perceived meaning.

Furthermore, avoiding the affective fallacy in the analysis of Thārū folk songs encourages scholars to move beyond personal emotional responses. While emotional engagement with the music is essential, it should not be the sole criterion for evaluating the songs' cultural or artistic value. By adopting an objective stance and considering broader contextual factors, researchers can better understand how these songs function within the Thārū community, contributing to their cultural identity and preserving traditional narratives.

In the context of Thārū folk songs, a rigorous analysis based on formal literary elements, cultural context, and historical considerations becomes paramount. This ensures a more objective understanding of the songs, free from assumptions about the emotional or intentional states of the creators. Wimsatt and Beardsley's critique serves as a methodological guide, steering scholars toward a more comprehensive and unbiased examination of Thārū folk songs, enriching the understanding of these cultural expressions beyond subjective interpretations.

This chapter has delved into the methodology that has guided the formal literary analysis of Thārū folk songs in the next chapter. By introducing the formal literary approach and presenting the various theoretical frameworks that underpin the analysis, this chapter has laid a foundation for an in-depth exploration of Thārū music in chapter IV.

This methodological framework, rooted in the structural, linguistic, and aesthetic elements of Thārū folk songs, helped unravel the songs' hidden artistic qualities and cultural meanings. This chapter has also explored the significance of the formalist literary approach and how it aligns with Cleanth Brooks' textual analysis, Northrop Frye's archetypal elements, Viktor Shklovsky's defamiliarization, Roland Barthes' semiotic approach, and Wimsatt and Beardsley's caution against intentional and affective fallacies. These frameworks have been the guiding tools for interpreting and understanding the formal and cultural aspects of Thārū folk songs.

The next chapter has been dedicated to the analysis of selected Thārū folk songs using the principles and insights discussed in this chapter. The chapter has closely examined rhyme, meter, stanza structure, linguistic choices, narrative structures, symbols, themes, and the intricate layers of meaning through a semiotic lens. By applying these methodologies and theories, the chapter has aimed to unlock the hidden treasures of Thārū musical narratives, thus providing a comprehensive understanding of the songs' formal and cultural significance. The selected Thārū

folk songs have come to life through these analytical lenses, revealing the intricate tapestry of Thārū culture, aesthetics, and artistry.

CHAPTER IV: AESTHETICS OF THĀRŪ FOLK SONGS

4.1 Introduction

This chapter, digs into the rich tapestry of Thārū folk songs, exploring their aesthetics through a formal literary approach. The selected songs, Parātī, Baramāsā, and two Birhain, two from each of them, encapsulate the diverse thematic and emotional range inherent in Thārū musical traditions. Along with the folk melodies that the Thārūs of the Eastern Terai in Nepal have been living with for years, these songs serve the function of lenses to look at the folk life and the rich cultural tenets of the Thārūs.

Parātī songs resonate with the poignant reflection of a life marked by poverty. Through vivid metaphors and stark imagery, the songs portray the struggles of an individual born into destitution, weaving a narrative that underscores the societal and economic challenges faced by the Thārū community.

Among two Baramāsā songs, Jagarnāthī Baramāsā unfolds as a compassionate conversation between a husband preparing for a journey to Jagannāth, a Hindu pilgrimage in India, and his wife and mother. The song encapsulates the emotional tones of departure, revealing cultural and familial ties while incorporating elements of devotion and tradition associated with festivals and rituals. Sāṁcī Baramāsā too is dialogic in structure, like the former one, but has a different theme. A tale of fidelity test unfolds in this song, as a husband disguises himself as a moneylender. However, the wife, Sāṁcī, sees through the ruse, leading to a reconciliation that underscores themes of fidelity, trust, and the complexities of marital relationships.

The two Birhains offer a glimpse into the realm of love and longing. The imagery of elephants, peacocks, and young girls serves as a metaphorical backdrop to express the binding nature of love in the first song, while the dialogue in the second one portrays a husband and wife navigating the challenges of trust and fidelity, set against the backdrop of a night filled with dance and deceit.

The study of these selected folk songs has applied formalist literary approach, incorporating textual and semiotic analysis, and the analysis of archetypal elements. By avoiding intentional and affective fallacies, the study unravels the cultural, aesthetic, and artistic dimensions embedded within the lyrical expressions of the Thārū community.

4.2 The Formal Elements in the Selected Songs

Embarking on a textual analysis of Thārū songs, Parātī, Baramāsā, and Birahaina, unveils a meticulous examination of formal elements that shape the linguistic and structural dimensions of these cultural expressions. Brooks and Warren's ideas on understanding poetry can be helpful in analysing folk songs as well. For them, poetry "is not to be thought of as a group of mechanically combined elements – metre, rhyme, figurative language, idea and so on – put together to make a poem as bricks are put together to make a wall. The relationship among the elements in a poem is what is all important" (1966, p. 16). This analysis, therefore, unravels, through a detailed exploration of lyrical composition, linguistic nuances, and narrative structures, the intricate threads that bind these diverse song genres. Parātī, with its rhythmic celebration of communal events; Baramāsā, weaving seasonal tales and mythological motifs; and Birahaina, delving into the emotional complexities of love and relationships—all provide a canvas for scrutinizing the formal aspects that contribute to the unique identity and communicative richness of Thārū musical traditions.

In addition to rhythm, figurative language and so on, poetry, whether primitive or modern, has the elements of the story, which work along with other elements “to give the total experience of the poem” (Brooks, 1966, p. 29). This textual analysis elucidates the distinctive features within these songs, shedding light on the artistic craftsmanship, linguistic expressions and narrative structures that contribute to the cultural tapestry of the Thārū community.

4.2.1 Parātī

Both Parātī songs are rich in folkloristic and poetic elements. Both have exhibited skills in the use of sound devices including rhyme, rhythm, alliteration and assonance all of which are essential to creating melody in folk songs. The rhyme scheme in these songs is not strictly uniform, but the first one appears to follow an AAB pattern. For instance, in the first song, the rhyme scheme in the first stanza is AAB, where the rhyming words are "bihuna," "bihuna," and "kiye dela." The second stanza also follows a similar pattern. The rest of the stanzas, however, do not strictly follow the rhyme scheme of AAB in the text, but the singers manage to create a melody while singing. The first line of the last stanza, for example, ends with “nisī”, the second with “phāṭai” and the last one with “kiye dela”, in which the melody of the first two lines is maintained by pronouncing a long “ī” by the singers. The prolongation of vowels to create melody and sonority is one of the most common characteristics of folk songs. Boas acknowledges such characteristics of folk songs:

> This process is not quite unfamiliar to us in so far as we use the apostrophe for syllables that in ordinary speech are not slurred, when we expand a long vowel over several tones, when we utilize archaic pronunciations for the sake of metre, or when wrong accents are introduced. (1955, p. 302)

The sonorous melody created by the rhyme scheme is further strengthened by the use of alliteration, assonance and consonance. The first line of First Parātī alone exhibits all three sound devices. The alliteration due to the repetition of “b” in “bina”, “bāṁha”, “binu” and “bihuna” is explicit in the song, while equally explicit is the assonance affected by the repetition of “i” in “bina”, “dhanusī”, “binu” and “bihuna”. Similarly, consonance has an important role in folk songs as exhibited in this song. In the same line mentioned above, the repetition of “n” in “bina”, “guna”, “binu” and “bihuna” add to the musical quality of the song. These sound devices are a key to the expression of emotion in Parātī songs. The second stanza of First Parātī is equally rich in these devices:

he.... bastī bhuvaṃkara para binu bihuna

yāhe jala bina mina bihuna

bihī he nirdhana jalama kiye dela. (FP. 2)

The rhythm lies also in the symmetry of the song. First Parātī, has five stanzas of three lines, and there is a repeated refrain "*bihī he nirdhana jalama kiye dela*" at the end of each stanza, providing a structural element. Similarly, the song is characterized by the use of repetition. The word “he” is repeated at the beginning of each stanza, which creates a sense of rhythm and musicality. While the refrain at the end of each stanza reinforces the song’s central theme of poverty and hardship. The words “he” and “yāhe” repeated at the beginning of the first and second lines of the song respectively are pronounced with prolongated sound to serve only the rhythmic and musical function, since they are lexically meaningless utterances. However, such “vocables consisting of syllables without meaning” (Boas, 1955, p. 301) are characteristic of a typical folk song and serve to strengthen the emotion in the songs.

The song is characterized also by the use of metaphors and symbolism. The phrases "*bina guna dhanusī bāṁha binu bihuna* [Without string groove and arms, a bow is useless]" (FP, 1.1) and "*veda binu bipra bihuna* [A Brahmin without the Vedas is useless]" (FP, 1.2) compare the incomplete things mentioned with the singer, who thinks himself/herself useless as he/she is born poor. The rest of the stanzas corroborate the same status of the speaker with diverse narratives.

The song's lyrics are also notable for their use of parallelism in terms of both form and content especially in the first two stanzas. For example, the phrases "*bastī bhuvaṃkara para binu bihuna* [A village without a lord is useless]" (FP, 2.1) and "*yāhe jala bina mina bihuna* [Fish without water are useless]" (FP, 2.2) both use the same structure to convey the idea that something is incomplete without something else. These parallel structures support the central theme carried by the refrain and serve to create a sense of shared experience among the Thārū people.

The use of a direct address is also important in the song for both symmetrical and thematic purposes. The phrase "*bihī he* [Oh God!]" is repeated at the end of each stanza, which serves as a refrain that reinforces the song's central theme of poverty and hardship. Its significance lies in its ability to create a sense of intimacy and empathy between the singer and the listener. By addressing God directly, the singer can express his/her feelings of despair and hopelessness in a way that is both personal and universal. The repetition of the phrase also serves to emphasize the singer's sense of powerlessness and dependence on a higher power. Such repetition of terms related to supernatural beings, according to Boas, is a characteristic of folk songs. He finds similar repetition in the "Northwest Coast of America where the songs refer to different supernatural beings, each having its own characteristic syllables: the cannibal spirit *ham ham* the grizzly bear *hei hei* and so on" (1955, p. 301).

Second Parātī, like the first one, is characterized by the use of tercets. Each stanza of the song consists of three lines, which creates a sense of rhythm and musicality. The third line of each stanza ends with the phrase "*mādhava he duḥkha morā rahiye rahala* [Oh Madhav! My sorrow remains as it is]," which serves as a refrain that reinforces the song's central theme of sorrow and hardship. Both the songs are similar in terms of stanza structures, the use of direct address, and the emotions evoked by the songs. However, the first song begins with a single-line stanza that serves as the refrain in other stanzas, appearing in the third line. The variation may have been caused due to the negligence of the collectors, the publishers, or due to the singers, or it may have been intentionally placed in the beginning to evoke the mood of pain and hardship. As folk songs are transmitted orally, the variations in them are natural.

The song's lyrics are notable, as in the first one, for their use of parallelism. For example, the phrases "*bahuta dibasa hama duḥkhita gamābala* [For many days I have lived in sorrow]" (SP, 2.1) and "*mana ke manoratha manahī me rahigela* [The desires of my heart stayed within]" (SP, 3.1) both use the same structure to convey the idea of sorrow and unfulfilled desire. Similarly, the phrases "*yāhe sukha sapano nahī bhela* [Happiness did not even come in dreams]" (SP, 2.2) and "*yāhe bhāye gele he yāne se yāna* [Turning into something else]" (SP, 3.2) both use the same structure to convey the idea that happiness is fleeting and elusive.

The song, like the first one, is not consistent with the rhyme scheme. The second stanza has a rhyming pattern of AAA, while the third and the fourth ones have roughly a scheme of ABA. Similarly, the use of alliteration and assonance is abundantly found in the song. The first line, "*mādhava he duḥkha morā rahiye rahala*", which is also used as a refrain in each of the stanzas, uses both of the sound devices creating a sense of unity and cohesion among the stanzas.

The metre of both of the Parātis is irregular and varies between stanzas. This is a common feature of oral traditions, where the meter of a song may be adjusted to fit the needs of the singer or the occasion. In some cases, the metre may be adjusted to fit the length of a particular line or to accommodate a particular melody. In other cases, the metre may be adjusted to fit the mood or tone of the song.

4.2.2 Baramāsā

Both Jagaranāthī Baramāsā and Sāṁcī Baramāsā collected in the anthology by the Thārū Āyoga are longer than the Parātis owing to the type they belong to. For, the Baramās have stanzas separated for each of the twelve months. Jagaranāthī begins with the month of Asāra and ends with the month of Jetha, while Sāṁcī begins with Kārtika and ends with Asvina. The stanza structures are uneven in the songs owing to the different characteristics of different months and the emotions involved. The length of the stanzas depends also on the subject that one of the interlocuter begins. Also, some months run for more than one stanza. Both the songs are in a free verse form without strict adherence to metrics, which is common in many folk traditions. The idea that the irregularity of the use of metres makes poetry “deeply expressive” (Brooks, 1966, p. 128) is equally applicable to the analysis of folk songs as well. Free verse allows for a natural and flexible rhythmic pattern, which can be adapted according to the melody and the narrative of the song. Similarly, the rhyme scheme in both of the songs is inconsistent, which is also typical of many folk songs as discussed earlier. The inconsistent rhyme scheme allows for greater flexibility in storytelling and musical composition.

Jagaranāthī exhibits a rich cultural and emotional depth through its intricate use of rhyme, and stanza structures. The verses are characterized by a rhythmic pattern and flexible rhyme scheme, showcasing a poetic and musical quality. Presented in the dialogic pattern, the song’s

themes rest on the emotion produced by the use of diction as well as the sound devices. It begins with the dialogue by the husband who plans to go on a pilgrimage to Jagannāth. The first stanza is made up of six lines with the regular rhyme scheme of AA BB CC and DD. However, the regularity of the rhyme and structure has not been maintained throughout the song. Such "a regular sequence of musical phrases of irregular structure" (Boas, 1955, p. 340) is a common property of folk songs. Expression of emotion gets priority over the rhyme in many stanzas. For example, the last two lines of the song, "*bhanahī nāma sunu śiva sundarī citta janu karahu udāsa/ agalā janama gaurī abatariha hamahīṃ purusa tuhī nārī* [In your name, O beautiful golden one! Do not be disheartened,/In the next birth, may you be born as Gauri, and I as a man, you as the woman]," exhibit such a characteristic. Also, the husband's lines often follow a structured pattern with a consistent rhythm, emphasizing his devotion to Sri Jagannāth and determination to undertake a spiritual journey. In contrast, the wife's verses, especially when she pleads with her husband not to leave, convey a more emotional and less structured tone, reflecting the depth of her feelings.

Similarly, the husband's stanzas often display a sense of optimism and determination, marked by the repetitive use of phrases expressing his commitment to reaching Jagannāth. This creates a steady and purposeful rhythm that aligns with the theme of devotion and spiritual pursuit. On the other hand, the wife's stanzas employ a more varied structure, reflecting her changing emotions and the urgency of her pleas. The emotional impact is heightened through the use of vivid imagery and metaphors, such as comparing herself to beauty and invoking elements of nature.

> *nainā se nira ḍhārai korakaru kāminī, prabhujī se kahaiye lajāya,*
>
> *jakarahu ghara he sāmī nātha hamara sana ke sundarī āhe seho kaise paradesa jāya,*

jakarahu ghara he sāmī nātha hamara sana ke he sundarī āhe taruna bānhu sineha,

māsa asāra he sāmī pantha janu he caḍhahu, āhe caudisa garajai chai megha

[Leaving behind the lady of your embrace, who weeps, I beg you not to go, my lord,

In whose home, O Lord! Is a beauty like me, how could he go abroad?

In whose home, O Lord! Is a young beauty like me, bind her with love,

In the month of Asar, O my Lord! Do not travel, the skies in all directions thunder]. (J, 2)

The emotions evoked by the song are diverse, ranging from the husband's unwavering devotion and spiritual zeal to the wife's poignant expressions of love, fear, and sadness. The husband's verses convey a sense of duty and determination, while the wife's lines express deep emotional attachment, fear of separation, and the pain of being left behind. The interplay of rhyme enhances the emotional impact, creating a captivating blend of cultural expression and personal sentiment. The wife attempts to convince the husband that family duties like love for the mother, wife and children are more important than the proposed pilgrimage. By predicting possible difficulties in different months, she tries to delay his journey. The mother, though her dialogues are shorter, supports her daughter-in-law. As their dialogues vary in the portrayal of diverse emotions, inconsistent stanza structures and rhyme schemes occur in the song.

Similarly, the song exhibits several other sound devices that enhance its rhythmic and melodic qualities. Alliteration, assonance and consonance are found abundantly making the song rhythmically and musically rich. These elements, in addition to rhyme, "involve the element of repetition of identical or of related sounds; and it is this repetition that gives the impression of a binding of the words together" (Brooks, 1966, p. 154). For example "*nainā se nira*" and "*sana ke sundarī āhe seho*" in the first and the second lines of the second stanza create a musical cadence through alliteration. Similarly the third line of the fourth stanza, "*purusa purantā ki toheṃ*

gunamantā, suna sāmī bacana hamāra", serves all three sound devices effectively evoking emotion that is strengthened by the sound. The following lines are rhythmically rich due to the sound devices:

> bhādava māsa he sāmī nātha, bhorala ladiyā bhavajala lāgeche bhiyauna
> bhusāvana ladiyā pāra kaise utaraba, āhe komala syāma sarira,
> sukhahī se sutiha sukhahī se baiṭhiha, ki sukhahī se sutiha caupāira
> dachina ke baṭiyā visama baḍā he sāmī nātha, āhe janujāhu bhādava māsa,
> bhādava bhoga vilokita svāmī, ki rasaciyai purusa ke nārī,
> rasahī se āhe prabhujī berasa bhe jāetai, āhe bhoralī jamunā debai dhasa (J, 9)
> [In the month of Bhadra, O my Lord, the rivers are terrifying, flooded,
> How will you cross them with your tender dark body?
> Sleep comfortably, sit comfortably, rest comfortably on the bedstead,
> The path to the south is very difficult, O my lord! Do not go in the month of Bhadra.
> Bhadra is a month of enjoyment and bliss, O my lord! A month for lovers
> I can't live this insipid life, I would rather throw myself into the submerged Yamuna]. (J, 9)

Repetition is a key element, contributing to the song's musicality and emphasizing certain themes. For instance, the refrain "*sakhī harī harī*" repeats throughout, creating a rhythmic pattern and reinforcing the devotional tone. The repeated use of certain phrases and names, such as "*śrījagranātha*" and "*sāmī nātha*," also contributes to the song's structure and reinforces its spiritual themes. Repetition has also been used in the song for seduction as well. The second line of the second stanza, "*jakarahu ghara he sāmī nātha hamara sana ke sundarī* [In whose home, O Lord! Is a beauty like me]," has been repeated in the subsequent line evoking a seductive

emotion, in which the wife tries to lure her husband with her beauty, youth and sexual urge. Such instances of match between sound devices and emotion are abundantly found in the song. These sound devices contribute to the poetic and emotional resonance of the song, enriching its cultural and artistic significance.

The narrative structure and style of the song are different from the Parātis. For, the styles and structures of folk songs vary “considerably according to the occasion for which they are composed” (Boas, 1955, p. 337). The song unfolds in a narrative structure with alternating voices of the husband, wife, and mother, creating a distinctive dialogue that carries the storyline forward. Each stanza contributes to the narrative progression, revealing the husband's devotion to Sri Jagannāth, the wife's apprehensions and pleas, and the mother's questioning and advice. The song maintains a consistent rhythm along the narratives, enhancing its musicality and poetic quality. Additionally, the use of traditional names and cultural references in the stanzas enriches the narrative with a sense of authenticity and cultural context.

The stanza structures vary, adapting to the shifting perspectives of the husband, wife, and mother as they are merely “instrumental” and not “a thing important in itself” (Brooks, 1966, p. 157). The husband's stanzas often focus on devotion to Sri Jagannāth and his spiritual journey, while the wife's stanzas centre around her emotional appeals and concerns about her husband's departure. The mother's stanzas interject with questions and advice, providing a broader perspective. This dynamic structure enhances the storytelling, creating a multifaceted narrative that explores themes of devotion, familial ties, and the inevitable journey of life.

The emotion evoked by the sound devices is sharpened and specified by the use of diction in the song. Baramāsā songs, as well as Parātī songs, exhibit a variety of linguistic choices that contribute to their emotional depth, cultural richness, and narrative coherence. The

lyrics seamlessly blend traditional religious and cultural vocabulary with everyday expressions, creating a poetic and evocative language. The use of revered figures in Jagaranāthī such as Jagannāth, Gaṇeś, Sarasvatī and references to holy events like *Biraspatī Purnimā* (Guru Pūrṇimā), showcases the song's spiritual context. Some of the lines of the song like "*māgha prayāga tirivenī sāgara, gaṃgā makara snāna, / teṃtisa karoṭī deva kula avatāre, tahāṁ tahāṁ prabhu parikchana jāya* [In the month of Magh, to the confluence at Prayag for the holy Makar-dip in the Ganges,/ Thirty-three crore deities incarnate there, there the lord trials us]" (J, 24.4-5) and "*hamahuṁ jāyava devākula nandan kāsī urisā baijanātha* [I too will go to the garden of gods, to Kashi, Urisa, Baijanath]" (J, 25.2) exhibit the husband's as well as the wife's knowledge of the pilgrimages along with their geographical locations, heightening the cultural richness of the song. The linguistic choices also highlight the thematic duality between the husband's devotion to spiritual pursuits and the wife's concerns about family and worldly affairs, effectively capturing the human experience. The song employs metaphors and similes, comparing the husband's journey to Jagannāth with natural elements, reinforcing the emotional and cultural significance of the pilgrimage. Additionally, the dialogue between the husband and wife reveals the interpersonal dynamics, giving a glimpse into the cultural values and societal expectations. The use of regional terms and expressions adds authenticity to the song, anchoring it in the Thārū cultural context.

Sāṁcī too masterfully blends cultural authenticity, emotional depth, and traditional storytelling through its linguistic choices. Rooted in the Thārū community's cultural context, the lyrics employ specific cultural references, metaphors, and similes to create a vivid narrative tapestry. The dialogue structure between the merchant and Sāṁcī adds a dramatic element, capturing the characters' emotions and conflicts. Regional language features contribute to the

authenticity and celebrate the Thārū linguistic identity. The rhythmic repetition and narrative unfolding over months enhance the oral tradition, making the song a memorable and immersive experience. Ethical considerations, evident in Sāṁcī 's steadfast refusal of the merchant's advances, add moral depth to the narrative.

Sāṁcī Baramāsā has all the folkloristics found in Jagaranāthī. Like Jagaranāthī, it is a dialogic song with uneven stanza structures, rhyme patterns, varying metres and rhythmically rich sound devices. Repetition, alliteration, assonance and consonance are explicit characteristics of this song. A few differences, however, are explicit between the two songs. Besides the differences in the layers of themes that will be discussed later, Sāṁcī has considerably shorter stanzas due to the quick interruptions by the interlocutors. In both of the songs, the dialogue takes place between husband and wife, but in Sāṁcī, the husband has disguised himself as the local merchant. The emotion attached to the test of fidelity and the devotion to the husband is strengthened by the musical properties of the song. The songs differ in terms of refrain as well. While "*sakhī harī harī*" has been used as a refrain at the end of each of the stanzas in Jagaranāthī, Sāṁcī has used different refrains for different stanzas, as the first line of each of the stanzas has been repeated at the end of the same stanza.

Like Jagaranāthī, Sāṁcī unfolds a captivating narrative structure, centring around the character of Sāṁcī and her husband's disguised identity as a merchant testing her fidelity. The merchant, in various poetic verses, attempts to seduce Sāṁcī by portraying himself as a tempting figure. Sāṁcī consistently rejects his advances, asserting her commitment to family norms and fidelity to her husband. The merchant employs seasonal and thematic variations in his propositions, creating a dynamic progression in the storyline. The narrative climaxes with the revelation of the husband's true identity, leading to a resolution where Sāṁcī seeks forgiveness

for her steadfastness. The cyclical reference to months and natural elements adds a rhythmic flow to the narrative, while the concluding lines bring a spiritual dimension to the story.

4.2.3 Birahaina

Birahaina songs, unlike Baramāsā songs, are short, but, concerning the expression of emotion, they are as powerful as Baramāsā songs are. Both of the selected songs showcase distinctive rhyme and metrical patterns in conveying emotional narratives. In First Birahaina, the repetitive use of the phrase "*daivā re hāthī joḍā*" provides a rhythmic structure, and the consistent repetition of the refrain "*sunī-sunī hiyā morā sālai ho*" adds a melodic quality. The music of this song depends more on the rhythm produced by the repetition of certain phrases than the rhyme, which is weak in written form. Though the rhyme is maintained orally, it is less significant compared to the rhythm. All three lines of the first stanza, for example, begin with the phrase "*kahamāhī kuhukai*", both of the lines of the third stanza with "*kathī se bajhaibai*", and both lines in the first stanza with "*kahamāhī rākhabai*", enhancing the poetic flow. In addition to these rhythmic qualities, both Birahaina songs, like Parāti and Baramāsā songs, exhibit mastery over the use of sound devices like alliteration, assonance and consonance as in the following lines:

> *kahamāhī kuhukai daivā re hāthī joḍā, kahamāhī kuhukai mejura*
> *kahamāhī kuhukai sundarī dhanī, sunī-sunī hiyā morā sālai ho*
> *kahamāhī kuhukai chauṃrī je baṭhiniyāṁ, sunī-sunī hiyā morā sālai ho*
> [Where do the pair of elephants dwell, O God!, where the peacocks dwell?
> Where shall I find a beautiful sweetheart? Mere fancy fills my heart with joy.
> Where shall I find young girls? Mere fancy fills my heart with joy]. (FB, 1)

The linguistic choices in First Birahaina reflect a poetic and metaphorical expression of longing and desire. The repeated invocation of "*daivā re* [O God!]" imbues the verses with a spiritual and reverential tone, suggesting a search for divine guidance in matters of the heart. The use of natural imagery, such as elephants, peacocks, and rivers, adds a vivid and picturesque quality to the lyrics, creating a sensory experience for the listener. The refrain "*sunī-sunī hiyā morā sālai ho* [Mere fancy fills my heart with joy]" reinforces the theme of romantic imagination and underscores the emotional resonance of the speaker's yearning. The mention of specific locations like Tirhut and *Kohbar Ghar* [bridal chamber] grounds the verses in cultural and geographical contexts, adding depth to the narrative. The deliberate repetition of phrases enhances the rhythmic and melodic elements, contributing to the overall poetic beauty of Birahaina song.

Similarly, the narrative structure of the song unfolds as a poignant exploration of yearning for love and sexuality, employing a series of inquiries and vivid imagery to convey the speaker's deep desires. The repeated questioning about the dwelling places of elephants, and peacocks, and the search for a beautiful sweetheart and young girls sets the stage for a thematic exploration of love and intimacy. The mention of natural elements like rivers and dense jungles, alongside specific geographical locations like Tirhut and Kohbar Ghar, infuses the verses with a sense of place and cultural context. The metaphorical exploration of what binds elephants, peacocks, and sweethearts introduces a layer of complexity, linking the physical and emotional realms. The recurring refrain serves as a rhythmic and thematic anchor, emphasizing the role of imagination and fantasy in the speaker's emotional experience. The final lines, mentioning the elephant stable and Kohbar Ghar, culminate in a vivid image, connecting the elements of desire, destiny, and cultural symbolism.

Similarly, Second Birahaina exhibits a rhythmic and melodic cadence through repeated phrases like "*hāṁ hāṁ re*" and "*ho*", which are mere “vocables consisting of syllables without meaning” (Boas, 1955, p. 301), in each of the lines, creating a musical quality. It shows how, in folk songs, “the words are subordinated to music” (Boas, 1955, p. 301). The verses are characterized by a structured rhythm, and the repetition of phrases contributes to a cohesive and engaging narrative. The linguistic choices in the song adeptly convey a narrative centred around fidelity and deception through a poignant exploration of the wife's desire to attend a dance in Madhaipur. The wife's initial excitement and the husband's seemingly nonchalant permission create a subtle tension, amplified by the husband's subsequent declaration of intending to lock the door and sleep the entire night. The wife's return and plea to open the door reveal a shift in the tone, introducing an element of deception. The husband's response urging her to sleep in the courtyard and the revelation of a more beautiful maiden on his lap heighten the emotional intensity. The use of metaphors, such as the courtyard becoming a dense and dark forest and the porch transforming into hills in “*hāṁ hāṁ re aṅginā je lāgai morā lekhe bijuvona ho, osarā pahāḍe lāgai* [The courtyard has become a forest, dense and dark, the porch have become the hills]” (SB, 6.1) adds depth to the sense of betrayal and despair. The repetition of the wife's plea and the ominous imagery creates a linguistic tapestry that masterfully captures the nuances of fidelity, deception, and the emotional turmoil experienced by the characters. The careful selection of words and metaphors contributes to the overall poignancy and impact of the narrative.

One of the most common characteristics of folk songs is regional variations concerning linguistic choices and the use of sound devices. The variation in songs is partly the result of

regional variations in the Thārū language. The variation is evident in the following excerpts from Sāṁcī Baramāsā collected by three different collectors of Saptari, Sunsari and Morang:

prathama kāttika ge Sāṁcī sāhu pārai hāka,

Sāṁcī ke yauvana dekhī sāhu dharai āse

hinikhinī karai ge Sāṁcī karapura maināmantī,

nisita sapanā dekhanu Sāṁcī ke yauvana ho. (Thārū Āyoga Nepal, 2021, p. 196)

prathama kātika māsa sādhu pāre hāṁka

Sāṁcī ke jauvana dekhī sādhu kare āsa

hannara chinnara karita Sāṁcī gharase bahāra bhela

nita ta abaī chī ge Sāṁcī ghara ghumī jaiyo. (Chaudhary, 2012, p. 150)

prathama kātika māsa sādhu pāre hāṁka

Sāṁcī ke jauvana dekhī sādhu kare āsa

hannara-chinnara karita Sāṁcī, gharase bahāra bhela

nita ta abaī chī ge Sāṁcī ghara ghumī jaiyo. (Simha, 1968, p. 12)

Among the threesongs, the last two are almost the same with some differences in punctuation. But the first one is different from the second and third one in terms of diction and sound devices. Regional variation is not the total reason for this; the first one is collected by a layman, the real singer of the songs, while the last two are collected by professional elites. Similar variations are found in Parātī and Birahaina songs as well. For instance, the following Birahaina stanzas from two different collections resemble vividly the differences in linguistic choices and sound devices:

hāṁ hāṁ re bājana bājai madhaipura ho sunaita suhāna lāgai,

hāṁ hāṁ re rājā ke habeliyā naṭuvā je nācai ho hama jebai nāca dekhe (Thārū Āyoga Nepal, 2021, p. 209)

bājana bājata madhupura sunata suhāna lāge

rājā ke habeliyā naṭuā nācata

hamahuṁ jebe kummara nāca dekhe (Simha, 1968, p. 116)

The textual analysis explores the formal elements of Parātī, Baramāsā, and Birahaina songs within the Thārū cultural context. In Parātī songs, the examination of sound devices, such as rhyme, rhythm, alliteration, assonance and consonance, reveals their essential role in creating melody. The irregular rhyme scheme is complemented by the use of alliteration and consonance, contributing to the expression of emotions in these folk songs. The narrative structure is characterized by repetition, metaphors, and parallelism, enhancing the thematic coherence and emotional depth of the lyrics.

Baramāsā songs offer longer narratives with a focus on the twelve months. The analysis underscores the uneven stanza structures, inconsistent rhyme schemes, and the dynamic narrative structure that involves dialogues between characters. The linguistic choices, rich in cultural and religious references, create a poetic and evocative language that captures the nuances of devotion, familial ties, and the inevitable journey of life.

In Birahaina songs, though they are comparatively shorter ones, the focus is on emotionally powerful expressions of love and desire. First Birahaina demonstrates a rhythmic structure through repetition, while both songs exhibit mastery over sound devices like alliteration and assonance. The linguistic choices, including invocations to God, natural imagery, and

specific geographical references, contribute to the vivid and sensory experience of the songs. The narrative structure in Second Birahaina explores themes of fidelity and deception, employing a series of inquiries, vivid imagery, and metaphors to convey the speaker's deep desires and the emotional turmoil experienced.

The key aesthetic features of Thārū folk songs, as revealed through the textual analysis of Parātī, Baramāsā, and Birahaina songs, contribute to the emotional resonance of these cultural expressions in several ways. In Parātī songs, the meticulous use of sound devices such as rhyme, rhythm, alliteration, assonance and consonance creates a sonorous melody that becomes a key to expressing emotion. The repetition of refrains, metaphors, and parallel structures enhances the thematic coherence, enriching the cultural tapestry of the Thārū community.

4.3 Archetypal Elements: Symbolism and Thematic Exploration

Northrop Frye argues that “the structural principles of literature, …, are to be derived from archetypal and anagogic criticism”, and further elaborates that these literary principles “are closely related to mythology and comparative religion” (Frye, 1957, p. 134). A close observation through these lenses, reveals recurring symbols and themes in Thārū folk songs borrowed from profound tapestry of mystical, religious and cultural richness and emotional depth. The central theme of poverty echoes throughout, using different figures of speech. The songs also delve into the themes of isolation, unfulfilled desires, and sorrow, employing sound devices like alliteration, assonance and consonance to enhance the emotional impact. Nature serves as a powerful metaphor, connecting human experiences with the vulnerability of the natural world. Religious and mythological motifs, seasonal references, and the symbolism of journey and separation further enrich the thematic landscape, offering insights into the complex realities of the Thārū community's cultural and emotional experiences. Each song, with its unique set of symbols,

weaves a narrative that resonates with universal human emotions while maintaining a distinctive cultural identity.

4.3.1 Parātī

Parātī songs exhibit archetypal patterns that resonate with universal themes of hardship, loss, and emotional struggle. In Parātī songs, the repeated invocation of God and the portrayal of essential elements like "*bina guna dhanusī* [a bow without string groove]" (FP, 1.1), "*veda binu bipra* [a Brahmin without Vedas]" (FP, 1.2), "*bastī bhuvaṃkara para binu* [a village without a lord]" (FP, 2.1) and "*jala bina mina* [Fish without water]" (FP, 2.2) tap into archetypal symbols of spiritual and societal significance. The overarching theme of poverty, depicted through the lamentation of being born poor in the refrain, "*bihī he nirdhana jalama kiye dela,*" aligns with the archetypal narrative of the underprivileged seeking divine intervention. The mention of familial betrayal and lack of support further aligns with archetypal patterns of abandonment and solitude. Second Parātī, similarly, introduces the archetype of enduring sorrow, a timeless human experience reflected in the speaker's plea to Madhav and the unfulfilled desires that persist despite the passage of time. The crossing over of initiated companions and the act of tearing one's own hair evoke archetypal motifs of separation and personal anguish. Together, these Parātī songs weave a tapestry of archetypal patterns that resonate with the collective human experience of facing adversity, emotional turmoil, and the quest for solace.

The theme of poverty resonates powerfully in First Parātī, where the speaker eloquently expresses the multifaceted impact of their impoverished circumstances. The recurrent motif of various elements being rendered useless, such as a bow without a string, a Brahmin without the Vedas, or a village without a lord, serves as a poignant metaphor for the speaker's own life perceived as devoid of purpose and value due to poverty. The desperate lamentation in the refrain

underscores the emotional weight of this pervasive theme. The lyrics further delve into the harsh realities of economic struggle, emphasizing the absence of money, the lack of trust from moneylenders, and the isolation experienced even within the familial bonds, as illustrated by the brother turning away. The vivid imagery of a body shivering beneath the dark sky evokes a visceral portrayal of destitution, and the mention of a tender heartbreak adds a poignant emotional layer to the depiction of poverty. Through concise and impactful verses, the song masterfully captures the profound and pervasive nature of the theme, reflecting the universal struggles and hardships associated with economic deprivation.

The theme of unrelenting poverty permeates Second Parātī, encapsulating the enduring sorrow and unfulfilled desires experienced by the speaker. The persistent lamentation directed towards Madhav emphasizes the emotional burden carried over many days, with happiness remaining elusive even in the realm of dreams as expressed in the line, "*sukha sapano nahī bhela*" (SB, 2.2). The portrayal of desires staying unfulfilled, transforming into an ambiguous "*yāne se yāna* [something else]" (SB, 3.2) adds depth to the emotional landscape, hinting at a form of spiritual or emotional destitution. The mention of initiated companions crossing over while the speaker tears her hair vividly illustrates a sense of isolation and abandonment, further underscoring the overarching theme of poverty. Through succinct verses, the song conveys the speaker's poignant and enduring experience of poverty, both in material and emotional dimensions, creating a resonant portrayal of the profound challenges and hardships faced in the face of unfulfilled aspirations and social isolation.

The theme of isolation and a profound lack of support echoes through both Parātī songs, illustrating the pervasive loneliness and societal neglect experienced by the speakers. In First Parātī, the imagery of a useless bow without a string groove, a Brahmin without the Vedas, and a

village without a lord serve as metaphors for the speaker's sense of futility and abandonment. The repetition of the lamentation "*bihī he nirdhana jalama kiye dela*" underscores the emotional weight of the isolation. Similarly, the narrative in Second Parātī unfolds as a solitary journey of sorrow, where the speaker's prolonged emotional distress remains unchanged, and the initiated companions abandon the speaker, intensifying the sense of isolation. The act of tearing one's hair becomes a poignant symbol of distress and helplessness in the face of a lack of support. Together, these Parātī songs poignantly depict the isolation and absence of assistance that accompany the speakers' experiences of poverty and unfulfilled desires.

4.3.2 Baramāsā

The husband's pilgrimage to Jagannāth unfolds as an archetypal hero's journey in Jagarnāthī Baramāsā. He embarks on a sacred quest, vowing to worship the lord of the world and fulfil his heart's desires. His departure triggers emotional pleas from his devoted wife and mother, who express their concerns and attempt to dissuade him, highlighting the archetypal theme of departure and the challenges faced by the hero. The husband's response, "*bhoga vilokita mohī nahīṃ bhāvai, ki bhāvaiye śrījagranātha / sevā bhakti hunako baru he karabai, āhe suphala hetai śrījagranātha* [Indulgence and luxury do not appeal to me, what appeals is Sri Jagannath /I will serve and devote myself to him, and thus, prosper in Sri Jagannath]" (J, 10) reflects the hero's determination, emphasizing his rejection of indulgence and luxury in favour of serving Sri Jagannāth. The journey is marked by symbolic encounters, such as paying respects to Ganesha and enduring obstacles. The song navigates the cyclical nature of life, weaving through specific months, each carrying symbolic significance and representing stages of the hero's quest. The husband's commitment to spiritual pursuits and sacrifice for a higher purpose aligns with the archetypal hero's journey, culminating in a transformative quest for divine fulfilment.

In Jagarnāthī Baramāsā, the devoted wife emerges as a poignant archetype, expressing emotional pleas and deep concerns for her husband's well-being throughout his spiritual journey to Jagannāth. Her appeals are marked by a heartfelt blend of love, apprehension, and a sense of duty. She questions the necessity of his departure, highlighting the domestic bliss they share and the familial responsibilities he is leaving behind, "*gharahī he mātā gharahī he pitā, gharahī sahodara bhāi, /gharahī he āhe prabhujī hamara sana ke sundarī, seho kaise paradesa jāya* [At home is the mother, at home is the father, at home is your own brother, /At home, O lord! Is a beauty like me, how can you leave for foreign lands?]" (J, 15). The wife's emotional outpouring encompasses a range of sentiments, from pleading for him to stay during thunderous months to expressing the fear of his crossing flooded rivers with a tender body. Her role extends beyond a mere companion, taking on the archetype of a guardian, urging him to forsake his pilgrimage for the sake of their love and familial ties. Her pleas resonate with universal themes of love, sacrifice, and the emotional challenges faced by those left behind in the hero's journey. Through her character, the song captures the timeless essence of the devoted wife archetype, whose emotional depth and selflessness transcend cultural and temporal boundaries.

Similarly, the theme of maternal wisdom emerges as a powerful archetypal pattern, embodied in the words of both the wife and the mother. As the husband embarks on his pilgrimage to Jagannāth, the mother imparts her wisdom, questioning the purpose of his endeavours and reminding him of the familial responsibilities he is leaving behind, "*kathī le lagaila he bābu ghana amaraiyā, āhe kathī le lagaila deva phulabāira /kathī le bānhala hai bāvu śrī basahara ghara, āhe kathī le je kila biāha* [Why did you plant, O son, the mango orchard, why did you create the flower garden? /Why did you build, O son, a beautiful mansion, why did you undertake this marriage?]" (J, 5). She emphasizes the significance of the life he built,

symbolized by the mango orchard and flower garden, and challenges the choices that lead him away from home. The wife, echoing maternal wisdom, expresses concern and emotional pleas, underscoring the practical challenges and emotional toll of the journey. Through their voices, the archetype of Maternal Wisdom is portrayed as a guiding force, urging the husband to reconsider his path and emphasizing the importance of familial bonds over spiritual pursuits. This archetypal pattern resonates with universal themes of nurturing, protection, and the timeless wisdom passed down through generations, illustrating the profound impact of maternal guidance in shaping the course of one's life.

Jagarnāthī Baramāsā embodies the archetypal pattern of the Cyclical Nature of Life, portraying the husband's cyclical journey of departure and return as part of the natural order. The husband's pilgrimage to Jagannāth becomes a metaphor for life's cycles, with each departure marked by rituals and aspirations. The wife and mother, representing the nurturing forces, express concerns and emotional pleas, highlighting the inevitable rhythm of separation and reunion. The son's reflection on the purpose of his creations — the orchard, the garden, the mansion — further underscores the cyclical nature of life, where one builds, nurtures, and eventually departs. The seasonal references and the detailed depiction of various months symbolize the cyclical passage of time, mirroring the eternal cycle of life, death, and rebirth. The song captures the essence of life's perpetual motion, emphasizing the interconnectedness of departure and return, creation and dissolution, making it a timeless representation of the archetypal pattern of the cyclical nature of existence.

Family and cultural archetypes have also been intricately woven into the song, portraying a profound interplay between familial ties and cultural obligations. The husband's pilgrimage to Jagannāth, deeply rooted in cultural and religious practices, serves as a cultural archetype,

symbolizing devotion and spiritual pursuit. The wife and mother represent the archetypal nurturing figures, embodying the familial aspect. Their pleas and concerns reveal the timeless familial archetype of love, sacrifice, and the interconnectedness of family bonds. The son's reflections on his creations and the mother's questioning of his life choices underscore the cultural expectations within the family. The seasonal references and traditional practices embedded in the narrative emphasize the importance of cultural continuity within the family unit.

The song encapsulates astrological and cultural beliefs as an archetypal pattern, intertwining spirituality with the fabric of everyday life. The husband's pilgrimage to worship Sri Jagannāth serves as a conduit for astrological symbolism, aligning his journey with auspicious months, celestial events like Guru Purnima, and astrological advice from the Brahmin. The wife's concerns, rooted in cultural and domestic spheres, challenge the husband's spiritual pursuits. The conflict between the husband's devotion to Jagannāth and the wife's insistence on adhering to cultural norms highlights the intricate interplay between cosmic alignments and earthly responsibilities. Each month becomes a metaphorical battleground where the cosmic and mundane collide, reflecting a larger archetypal struggle faced by individuals torn between spiritual aspirations and worldly duties. The song weaves a rich tapestry of astrological nuances and cultural expectations, presenting a timeless archetype of the perennial conflict between the ethereal and the earthly in the human experience.

Similarly, Sāṁcī Baramāsā intricately weaves the archetypal pattern of temptation and deception as the husband disguised as a merchant, persistently attempts to sway Sāṁcī, the virtuous wife. The temptation, "*toharā ke debau ge Sāṁcī agina paṭore, /kāna kunḍala debau galā giramahāle* [I will give you, O Sāṁcī ! Patol sari,/Earrings in the ears, a diamond necklace around the neck]" (S, 3.3-4), however strong it is, symbolic seasons and metaphors of nature

enhance the narrative, while Sāṁcī embodies the archetype of the wise maiden, steadfast against seduction. The merchant's gifts and pre-written words contribute to the mystique of destiny, emphasizing material temptations. Sāṁcī 's fidelity and eventual reconciliation with her husband underscore the enduring power of love, resolving the tension between loyalty and the allure of deception. The song masterfully encapsulates this timeless archetypal theme, transcending cultural boundaries.

The song, similarly, encapsulates the archetypal pattern of the wisdom of the virtuous wife, portraying Sāṁcī as a paragon of wisdom, fidelity, and resilience in the face of temptation and deception. The merchant's relentless advances, driven by desire, are met with Sāṁcī 's unwavering commitment to her husband and adherence to familial norms. Her responses are marked by wisdom, emphasizing the sanctity of marital bonds and moral steadfastness as is the case in the following lines:

subudhī kanyā vacana ke ṭhike

tiriyā ochī lālī subudhī siyāne

yoho dunu yauvana ciyai mālatī samāne

bhamarā ke rupa he sāhu ghumī ghara jāhu.

[A wise maiden's words are trustworthy,

Blooming into womanhood, maidens get wise,

Both these youths are like jasmine flowers,

In the form of a bee, O merchant! Return home]. (S, 10)

Sāṁcī 's symbolic association with nature, such as being likened to a white mynah and blooming like jasmine, underscores her purity and natural wisdom. The recurring motif of pre-written destiny emphasizes her trust in the divine order. Ultimately, Sāṁcī 's wisdom prevails as

she navigates through seasonal metaphors, clay-ball confrontations, and the challenges posed by the merchant, culminating in a reconciliation that reaffirms the enduring power of virtuous femininity.

Sāṁcī Baramāsā, like Jagarnāthī Baramāsā, unfolds as a poignant narrative that intricately weaves the archetypal pattern of the cycle of seasons and months, allegorically mirroring the cycle of life. The progression of the song through various months serves as a metaphorical journey, paralleling the stages of life's evolution. The changing seasons symbolize the ebb and flow of experiences, emotions, and challenges. Each month introduces a new chapter, reflecting the multifaceted nature of human existence. The metaphorical elements, such as the blooming of flowers, rivers overflowing, and drizzling clouds, evoke the transient and cyclical nature of life's ups and downs. Sāṁcī, the virtuous wife, navigates these seasons with resilience and wisdom, embodying the enduring spirit of the human journey. The song's conclusion, with the mention of avatars and the full moon in the last stanza, signifies the cyclical renewal and transformation intrinsic to life's overarching narrative, reinforcing the timeless connection between the natural and human realms.

The song encapsulates archetypal elements from mythology, weaving a narrative reminiscent of classic themes found in mythological stories. The character of Sāṁcī embodies the virtuous and wise wife archetype, drawing parallels to mythical heroines who navigate challenges with sagacity and fidelity. The merchant, acting as a deceptive figure, echoes the motif of trickster figures found in various mythologies, attempting to seduce Sāṁcī with promises and temptations. The seasonal and monthly references align with cyclical themes prevalent in mythological cosmologies, mirroring the perpetual cycle of life, death, and renewal. Additionally, the mention of Indra's kingdom and the starry sphere introduces celestial elements,

akin to mythological realms and celestial bodies often referenced in ancient tales. The symbolic imagery, such as jasmine flowers and bees, resonates with nature-centric metaphors frequently employed in myths to convey deeper allegorical meanings. Sāṁcī 's firm adherence to family norms and her unwavering loyalty conjure the archetype of the steadfast and virtuous spouse prevalent in mythological narratives. The song's conclusion, "*navama mahinā manusa avatāre /dasama mahinā pasu avatāre /pausa parānī saba sunala bhorī kāna he* [In the ninth month, a human takes an avatar, /In the tenth month, an animal takes an avatar, /All living beings! Open your ears to listen to this truth]" (S, 24.6-8), referencing avatars and the lunar cycle, adds a transcendent layer reminiscent of divine narratives, underlining the enduring connection between human experiences and timeless mythological themes.

The central theme of the song, thus, revolves around the enduring power of love, fidelity, and the challenges that test marital bonds. The narrative unfolds through the symbolic language of seasons, months, and natural elements, creating a cyclical metaphor for the journey of relationships. Sāṁcī, the wife, becomes a symbol of unwavering commitment and virtue, resisting the advances of the deceptive merchant who embodies temptation and deceit. The symbols of jasmine flowers, bees, the white mynah, and gifts represent the transient nature of youth, the purity of love, and the tokens of reconciliation. The use of elements like the sword, clay balls, and guarding the door underscores Sāṁcī 's strength and determination to protect her fidelity. Despite trials, the song culminates in a reconciliation, emphasizing forgiveness and the cyclical nature of life and relationships. Through rich symbolism, the song conveys a timeless message about the resilience of love and the strength found in fidelity, even in the face of deception and challenges.

4.3.3 Birahaina

In First Birahaina song, nature and animals emerge as a prominent archetypal pattern, weaving through the verses with symbolic resonance. The elephants and peacocks, depicted dwelling in rivers and dense jungles, signify a connection to the untamed and natural world. The quest for a beautiful sweetheart and young girl is expressed through the imagery of these animals, suggesting a primal and instinctual yearning for love and companionship. The repeated invocation of elephants, peacocks, and locales like Tirhut and Kohbar Ghar creates a vivid tapestry of nature, portraying it as both the backdrop and mirror of the human emotional landscape. The binding elements, represented by ropes, snares, and vermilion, not only physically connect these animals but also serve as metaphors for the emotional ties that bind sweethearts and maidens. The use of nature and animals in this song transcends the literal, tapping into archetypal symbols that resonate universally, evoking a sense of joy and wonder that arises from the intrinsic connection between human emotions and the natural world.

The song encapsulates the archetypal pattern of the quest for love, a timeless and universal theme resonating through the verses. The seeker, portrayed in the poetic inquiry about the dwelling places of elephants and peacocks, symbolically expresses the search for a beautiful sweetheart and young girl. The repeated questioning serves as a ritualistic invocation, underscoring the deep longing and yearning for love, a pursuit that transcends physical boundaries and ventures into the realms of imagination. The repeated use of the phrase "*sunī-sunī hiyā morā sālai ho* [Mere fancy fills my heart with joy]" underscores the unifying power of imagination and desire, acting as a binding force that transcends physical distances. The mention of specific locales like Tirhut and Kohbar Ghar adds a cultural and contextual dimension to the quest, grounding the archetypal pattern in a tangible landscape. The binding elements of ropes,

snares, and vermilion become metaphors for the emotional ties that connect sweethearts and maidens, suggesting that the quest for love involves not only the physical search for a partner but also the intricate interplay of emotions and commitments.

Similarly, Second Birahaina song unfolds a compelling narrative steeped in the archetypal pattern of Night and Secrecy, where darkness and hidden emotions play pivotal roles. The wife's intention to attend the dance in Madhaipur, coupled with the husband's reluctance and decision to lock the door, sets the stage for a nocturnal journey, shrouded in secrecy. The husband's command for the wife to sleep in the courtyard, "*aṃcarā bichāye sutu*" (SB, 4.1), underlining the shawl as her bed, suggests a hidden realm where nocturnal activities unfold. The return of the wife, narrating her experience in the courtyard, adds an element of mystery and secrecy, symbolized by the closed door and the husband's cryptic statements. The mention of a co-wife, "*hāṁ hāṁ re gāma ke pachima basai eka mālina ho, sehore sautina lāgai* [The florist from the western village has become my co-wife]" (SB, 5.2), from the western village and the transformation of the courtyard into a dense, dark forest, "*hāṁ hāṁ re aṅginā je lāgai morā lekhe bijuvona ho, osarā pahāḍe lāgai* [The courtyard has become a forest, dense and dark, the porch have become the hills]" (SB, 6.1), further accentuate the secretive and transformative nature of the night. The intertwining of fate, fear, and nocturnal symbolism in this song encapsulates the archetypal theme of Night and Secrecy, portraying the hidden complexities of human relationships in the darkness of the night.

The song weaves the archetypal pattern of co-wife into its narrative, introducing a poignant twist to the marital dynamics. The wife's decision to attend the dance in Madhaipur, despite the husband's consent, becomes a catalyst for unforeseen consequences. The husband's instruction to sleep in the courtyard, with a mention of a more beautiful maiden on his lap, "*hāṁ*

hāṁ re toharo se sundarī atirupa āgarī ho korā paisī sutala [A maiden, more beautiful than you, sleeps on my lap]" (SB, 4.2), hints at the presence of a co-wife, unfolds a narrative of unexpected polygamy, and adding layers of complexity and emotional turmoil. The transformation of the courtyard into a dense, dark forest and the reference to fear encapsulates the emotional struggle and unease associated with the introduction of a co-wife. This archetypal theme delves into the complexities of relationships, jealousy, and the transformative impact of unexpected changes within the domestic sphere, resonating with timeless themes found in various cultural and mythological contexts.

The songs discussed above, thus, masterfully intertwine archetypal elements, providing a window into the cultural richness and emotional depth of the Thārū community. The exploration of universal themes, such as love, poverty, and the cyclical nature of life, transcends cultural boundaries, offering profound insights into the shared human experience.

4.4 Semiotic Analysis: Decoding Cultural Signifiers

Semiology, the study of signs, is an important tool to decode the cultural significations of folkloristics. Barthes's concept of signifier, signified and signification, an adaptation of structural linguistics in the study of cultures and myths, offers an invaluable insight for an analysis of folk songs. In Sassurean linguistics, the sign 'raincoat' makes sense due to the happy match between the sound 'reɪnkəʊt' and the image or the concept attached to it. Barthes extends it further when he says, "The use of a raincoat is to give protection from the rain, but this use cannot be dissociated from the very signs of an atmospheric situation" (1967, p. 41). An exploration into the cultural signifiers through semiotic analysis unveils a rich tapestry of symbolic elements embedded within the musical narratives of the Thārū folk songs. Each song genre acts as a cultural vessel, carrying nuanced meanings and symbols that reflect the ethos of the Thārū

community. This exploration aims to decode the intricate web of symbols, archetypal patterns, and themes present in these songs, shedding light on the cultural expressions and deep-rooted meanings that shape the identity of the Thārū people.

4.4.1 Parātī

In First Parātī song, the Brahmin is utilized as a significant cultural symbol, reflecting the Thārū community's perspective on social hierarchy and privilege. The lyrics emphasize the Brahmin's association with the Vedas, portraying them as possessing essential knowledge. The parallel drawn between a bow being useless without string and arms and a Brahmin without the Vedas being useless, "*bina guna dhanusī bāṁha binu bihuna /yāhe veda binu bipra bihuna*" (FP, 1.1-2), suggests that the Brahmins, due to their Vedic knowledge, hold a crucial role in the social and cultural fabric. The repeated lamentation of being born poor underscores a theme of socio-economic disparity. The portrayal of a village without a lord and fish without water as useless, "*bastī bhuvaṃkara para binu bihuna /yāhe jala bina mina bihuna*" (FP, 2.1-2), further implies the Brahmin's perceived indispensability. The song captures a sense of yearning for prosperity and highlights the challenges faced by the speaker, drawing attention to the perceived value of Brahminical knowledge within the context of Thārū culture.

Similarly, the song reflects the centrality of village lords in Thārū culture, highlighting their significance in the socio-economic landscape of the community. The assertion that "*bastī bhuvaṃkara para binu bihuna* [A village without a lord is useless]" underscores the pivotal role these chosen leaders play in the functioning of Thārū villages. The parallel drawn between fish without water being useless and the narrator being born into poverty suggests that the presence of a village lord is considered essential for the community's prosperity. The lyrics further delve into economic struggles, illustrating the challenges faced by the speaker, including financial

constraints, lack of trust from moneylenders, and a sense of abandonment by family. The song captures a broader theme of dependency on communal structures, with the village lord serving as a symbol of authority and support within the Thārū cultural context. The emphasis on the narrator being born poor adds a poignant layer to the narrative, highlighting the pervasive impact of socio-economic conditions on individual lives within Thārū society.

Similarly, in Second Parātī the recurring invocation of "*mādhava he* [Oh Madhav!]" signifies the cultural significance of Madhav, a name associated with Krishna, an avatar of Vishnu, particularly in the Maithili society. Madhav serves as a powerful cultural symbol, representing a divine figure often synonymous with love, compassion, and spiritual guidance. The repeated lamentation about sorrow and unfulfilled desires addressed to Madhav suggests a deep emotional connection between the narrator and the divine entity, reflecting the Thārū community's assimilation of Maithili cultural elements. Madhav, in this context, becomes a poignant symbol embedded in the cultural fabric, offering solace and understanding to the narrator's emotional struggles. The song transcends individual grief, becoming a universal expression of longing and spiritual connection, showcasing the enduring influence of Madhav as a cultural symbol within the Thārū community in East Nepal.

In the song, the reference to "*guru mukha sakhī* [initiated companions]" (SP, 4.1) holds cultural significance, embodying individuals who have undergone spiritual initiation by taking a mantra from a guru. The use of the phrase as a cultural symbol in the context of the song reflects a deeper connection to religious practices and communal bonds within the Thārū community. The initiated companions, having crossed over, suggest a spiritual journey or transcendence that contrasts with the narrator's persistent sorrow. This dichotomy between the initiated companions and the narrator torn in despair serves as a poignant metaphor for the broader theme of poverty

and hardship. While the initiated ones find solace or resolution through spiritual pursuits, the narrator remains mired in the struggles of a harsh reality, accentuating the societal divide and disparities. The juxtaposition of spiritual initiation and the enduring sorrow of the narrator underscores the multifaceted nature of the Thārū culture, where the spiritual realm intersects with the everyday challenges of poverty and hardship, adding depth to the thematic richness of the song.

4.4.2 Baramāsā

In Jagarnāthī Baramāsā, Jagannāth emerges as a potent cultural symbol, embodying both spiritual devotion and the challenges of worldly detachment. The husband's journey signifies a departure from domestic life to pursue a spiritual journey, reminiscent of Buddha's renunciation. The invocation of Sri Jagannāth, "*śrī jagranātha jagata ke ṭhākura, desa ora se cāru dhāma* [Sri Jagannath, the lord of the world, his abode is revered everywhere]" (J, 1), the lord of the world, reflects the Thārūs' profound reverence for this Vaishnav deity, indicating a cultural synthesis between Thārū and Maithili Vaishnav traditions. The husband's commitment to worshipping Jagannāth becomes a central theme, emphasizing spiritual pursuits over material concerns.

The dialogue between the husband and wife encapsulates the broader theme of the song, delving into the complexities of familial bonds, worldly attachments, and the challenges of adhering to a spiritual path. The wife's appeals to reconsider the journey and the husband's steadfast resolve reflect the tension between the call of duty and the yearning for spiritual enlightenment. Additionally, the mention of specific months and rituals, such as "*biraspatī purnimā*" (J, 4) and "*makara snāna*" (J, 25.3), further underscores the intertwining of religious practices within the fabric of Thārū culture.

The song employs rich imagery, including references to pilgrimage sites like Prayag and Kashi, contributing to the cultural tapestry that binds the Thārūs with broader Hindu traditions. The portrayal of the husband's impending departure as a symbolic renunciation akin to the Buddha's path adds layers of cultural depth to the narrative, showcasing the influence of both Vaishnav and Buddhist elements in Thārū folk traditions.

The song intricately weaves the cultural significance of months and seasons into its narrative, creating a rich tapestry of time, traditions, and life events. Each month mentioned in the song carries specific cultural and religious implications, guiding the actions and concerns of the characters. The husband's departure is intricately linked to these temporal markers, emphasizing the cultural and ritualistic importance attached to specific months. The wife's pleas and warnings are contextualized within the broader framework of the months, with each month representing distinct challenges or auspicious occasions. For example, in the following stanza, the wife vividly presents the characteristics of the month of Bhadra:

bhādava māsa he sāmī nātha, bhorala ladiyā bhavajala lāgeche bhiyauna
bhusāvana ladiyā pāra kaise utaraba, āhe komala syāma sarira,
sukhahī se sutiha sukhahī se baiṭhiha, ki sukhahī se sutiha caupāira
dachina ke baṭiyā visama baḍā he sāmī nātha, āhe janujāhu bhādava māsa,
bhādava bhoga vilokita svāmī, ki rasaciyai purusa ke nārī,
rasahī se āhe prabhujī berasa bhe jāetai, āhe bhoralī jamunā debai dhasa.

[In the month of Bhadra, O my Lord, the rivers are terrifying, flooded,
How will you cross them with your tender dark body?
Sleep comfortably, sit comfortably, rest comfortably on the bedstead,
The path to the south is very difficult, O my lord! Do not go in the month of Bhadra.

> Bhadra is a month of enjoyment and bliss, O my lord! A month for lovers
> I can’t live this insipid life, I would rather throw myself into the submerged Yamuna]. (J, 9)

The song portrays a nuanced understanding of the seasons, with the husband's determination to embark on his spiritual journey disregarding the natural challenges posed by the flooding rivers and difficult paths during certain months. The wife's appeals, grounded in the cultural significance of each month, reveal the Thārūs' deep connection between time, rituals, and the fabric of their lives. The mention of festivals, pilgrimage dates, and specific rituals further emphasizes the integration of religious practices into the Thārū cultural calendar.

In Jagarnāthī Baramāsā, certain animals and birds, such as cuckoos, partridges, and milch cows, serve as profound cultural symbols deeply embedded in the Thārū way of life. The husband's mention of planting mango orchards and creating flower gardens for the cuckoos and deities, respectively, reflects a symbiotic relationship between nature, spirituality, and human existence. The milch cow, revered as a goddess, becomes a poignant metaphor for nurturing and sustenance, embodying a divine presence in the Thārū culture. The significance of these animals and birds is not merely literal but extends to symbolic representations of fertility, spirituality, and the intricate balance between human life and the natural world. As the husband contemplates his departure, the inclusion of these creatures in the narrative adds layers of cultural depth, portraying the interconnectedness of Thārū lives with the natural and spiritual realms.

Similarly, the mention of clothing and adornments serves as a poignant reflection of cultural values, particularly in the context of the *gaunā* ceremony and the husband's impending journey. The husband's directive to the wife to wear fine clothes and striped ones that suit her, while emphasizing modest adornment and the separation of gold and silver, underscores the

cultural importance placed on maintaining the honor of the family. Clothing becomes a symbol of dignity and respect, carrying the weight of familial pride.

As the song progresses, the conversation touches upon the cultural significance of specific months and attire. The husband's journey to the confluence at Prayag in the month of Magh for the holy Makar-dip in the Ganges symbolizes a sacred pilgrimage. The wife, asserting her role in the spiritual journey, declares her intention to visit the garden of gods in Kashi, Urisa, and Baijanath. Attire, in this context, becomes a marker of cultural identity and participation in religious and social rituals.

The reference to the conjugal visit in the month of Phagun, marked by the wearing of a sari during the *gaunā* ceremony, holds deep cultural symbolism. The wife's lament about the unsoiled sari and the husband's apparent change of heart adds an emotional layer to the significance of the gaunā. The mention of mango trees, silk cotton, and the southern road in Chaitra conveys a vivid picture of the environment, where clothing is not merely a practical necessity but a cultural signifier deeply rooted in the Thārū way of life.

In the song, clothing and adornments emerge as powerful cultural symbols, embodying the values and rituals of the Thārū community. The husband's mention of a colourful dhoti, white scarf, and black blanket while setting forth to worship Śri Jagannāth reflects not only his devotion but also the significance of specific attire in expressing spiritual reverence. Additionally, the wife's plea to bind her with love and the reference to the month of Asar underscores the cultural importance of timing and rituals in Thārū customs. The attire becomes a visual representation of cultural values and marital bonds, invoking emotional sentiments tied to specific months and occasions.

Similarly, the poignant mention of clothing and adornments is intricately interwoven with the overarching theme of marital bliss and happiness, forming the emotional core of the wife's heartfelt plea to her departing husband. As the husband instructs the wife to wear fine clothes and maintain the family's honour, the striped attire becomes a poignant symbol of their conjugal union, particularly tied to the sacred gaunā ceremony. The wife's distress about her husband leaving in these cherished clothes, juxtaposed with her vivid descriptions of the conjugal visit in the month of Phagun and the unsoiled sari, underscores the emotional resonance of these garments in the context of their shared happiness. The attire becomes a tangible link to their joyous moments, creating a poignant appeal for the husband to reconsider his journey and remain in the embrace of their marital bond. Through these references to clothing, the wife artfully communicates her plea, infusing the cultural symbols with a depth of emotion that amplifies the significance of their shared life and happiness.

The family stands as a profound cultural symbol, reflecting the cultural ethos of the Thārū community. The extended family dynamic is vividly portrayed through the interactions between the husband, wife, and mother. The collaborative and collective nature of Thārū life is evident as family members engage in various agricultural activities, emphasizing the significance of living and working together as reflected in the lines, "*asāra hī māsa he sāmī nātha bhaiṃsī dhana nanumī, ki aura karera kusiyāra, /bālaka putara he sāmī adhaboliyoṃ ne he sunala, āhe janama akāratha jāya* [In the month of Asar, O my Lord! The lactating buffalo, sugarcane plantation, /You have not yet heard our son's babbling speech, your life will be in vain]" (J, 4.1-2). The son's explanation of the purpose behind planting mango orchards, creating flower gardens, building a beautiful mansion, and entering into marriage underscores the familial connections deeply rooted in their cultural identity. The mother's advice to enjoy the fruits of labour in the familial abode

and the wife's emotional appeal to her husband not to forsake their home highlight the communal values embedded in the Thārū cultural fabric. The family emerges as a cultural symbol that binds individuals to their roots, traditions and shared responsibilities, showcasing the inseparable connection between the Thārū people and their agrarian way of life.

The husband's journey to Jagannāth, marked by his renunciation of family and material possessions, serves as a poignant symbol of spiritual quest and detachment within the Thārū community. This act of renunciation, however, stands in stark contrast to the communal and agrarian lifestyle traditionally embraced by the Thārūs. In the song, the mother and the wife represent the traditional communal and agrarian living of the Thārūs, whereas the husband represents the changing dynamics of living, as evident in the following dialogue between the mother and the son:

mahatāira - khāyeliho āhe bābu āma ke ṭikulabā, pujileho deva phulabāira
sutī leho āhe bābu śrī basahara ghara, āhe bhogī leho tiriyā kumāira | sakhī harī harī

beṭā - nahī hama khebau ge āmā āma ke ṭikulabā, āhe nahī hama pujabau deva phulabāira

nahī hama sutabau ge āmā śrī basahara ghara, āhe nahī hama bhogabau tiriyā kumāira | sakhī harī harī

[Mother: Eat then, O my child, the mango’s tender fruits, worship then, the garden of the gods,

Sleep then, O my child, in the beautiful mansion, enjoy then, your youthful wife.

Son: No, I shall not eat, O mother, the tender fruits, I shall not worship in the garden of the gods,

No, I shall not sleep, O mother, in the beautiful mansion, I shall not enjoy the youthful wife]. (J, 7-8)

The transformation seen in the husband's pursuit reflects the impact of external influences and cultural interactions on the Thārū people. The contact with diverse cultural elements, possibly through exposure to religious practices and beliefs beyond their immediate community, has introduced alternative perspectives on life and spirituality. This narrative suggests that the Thārū community is undergoing shifts in cultural values, influenced by external factors, leading to individual choices that deviate from the communal norms rooted in agrarian traditions. The tension between traditional communal life and emerging individualistic pursuits is emblematic of the broader transformations occurring within the Thārū community as they navigate the intersections of tradition and external influences.

The Thārū festivals, exemplified by the joyous celebration of Holi in the song, emerge as vibrant cultural symbols signifying communal joy and festivity as seen in the wife's dialogue:

phāguna māsa sabe ritu svāmī sakhī saba pahirana cira
cira karapura tamaulina piruvā sakhī birajhe saba loka
sakhī sahelī milī phaguvā khelābala keyo cita kaila biroga

[In the month of Phagun, O my Lord! Friends and attire are pleasing,
Good clothes, camphor and oil, not wearing these friends become upset,
Together with friends and companions, we shall play Holi, why distress anyone's heart!]. (J, 27.1-3)

The contrast between the festive spirit associated with Thārū celebrations and the sombre plea of the wife for her husband not to depart underscores the intricate tapestry of emotions within the

community. Holi, renowned for its lively colours and exuberant gatherings, represents a collective expression of cultural identity, shared happiness, and togetherness. The juxtaposition with the husband's impending journey introduces a poignant tension, reflecting the individual's divergence from communal festivities for a personal quest. This dynamic interaction between festivals and individual narratives suggests a complex interplay between collective cultural expressions and the evolving personal choices within the Thārū community, shedding light on the multifaceted nature of cultural identity and transformation.

The Brahmin in the song serves as a potent cultural symbol embodying wisdom, guidance, and the pursuit of knowledge within the Thārū community. Acting as a revered figure, the Brahmin influences the wife's decisions and actions, providing a moral and spiritual compass. The wife seeks the Brahmin's counsel, "*vaiśākha māsa vipra haṃkāra pochī lela dāhina hātha, /dina re sudina morā gunī dehī brāhamana, hamahu jāyabai jagaranātha* [In the month of Vaishakh, I call the Brahmin, show him your right hand, /Assess my destiny O Brahmin! I too shall go to Jagannath]" (J, 29.1-2), reflecting the cultural significance placed on higher wisdom and the traditional value accorded to the guidance of learned individuals. In this context, the Brahmin becomes a channel for cultural transmission, shaping not only the wife's understanding of destiny but also illustrating the community's reliance on venerable figures for navigating life's complexities. The presence of the Brahmin underscores the rich cultural tapestry of the Thārū community, where intellectual and spiritual guidance is woven into the fabric of decision-making and individual narratives.

The recurring references to astrological signs in the Thārū song highlight the profound influence of cultural beliefs in astrology, fate, and destiny within the community as evident in the lines "*hathiyā citrā o sanyāgata, sanamukha ugala bhāna, /godhana ke beriyā jatarā re kariha,*

caudisa hetau samādhāna [Hasta, Chitra, and Saturn are ahead, the sun rises right before, /Travel at the time of Salahesh, all around there will be the solution]" (J, 29.3-4). Astrological signs serve as symbolic markers that shape the characters' decisions and perspectives, emphasizing the importance of cosmic forces in guiding their lives. The song reflects a cultural inclination toward seeking meaning and direction through astrological insights, showcasing how these beliefs become integral to decision-making processes. Moreover, the emphasis on astrological signs suggests a form of cultural assimilation, as these beliefs likely evolve and adapt over time, integrating external influences into the Thārū cultural framework. The mention of *godhana* (Salahesh, the god related to cattle), along with the astrological elements, highlights the complex interplay between tradition and external factors, showcasing the dynamic nature of cultural identity and belief systems within the Thārū community.

Similarly, Sāṁcī Baramāsā is a reservoir of cultural symbols. The mention of months and seasons in the song serves as a cultural calendar that profoundly influences the narrative, encapsulating the passage of time and encapsulating different emotional and cultural nuances. For instance, the following dialogue of the merchant underscores the environmental and cultural significance of the changing seasons:

agahana māsa ge Sāṁcī hemancala rātī,

nava phula madhurī tirakuṭila purāne

toharā ke debau ge Sāṁcī agina paṭore,

kāna kunḍala debau galā giramahāle

[In the month of Mansir, O Sāṁcī! It's cold at night,

New buds invite bees, it's an old tradition,

I will give you, O Sāṁcī! Patol sari,

Earrings in the ears, a diamond necklace around the neck]. (S, 3)

Each month represents a distinct phase marked by various challenges and traditions, shaping the events and decisions of the characters. The song utilizes the changing seasons as cultural symbols, weaving them into the fabric of the storyline. The cultural symbols associated with each month not only serve as temporal markers but also reflect the evolving cultural dynamics within the Thārū community.

Gifts and adornments in the song function as potent cultural symbols, embodying a complex interplay of affection, temptation, and societal expectations. The merchant's offerings of jewellery, clothing, and fruits serve as tangible expressions of his desire to win Sāṁcī 's favour, reflecting traditional norms associated with courtship and material gestures. These gifts not only carry symbolic weight but also underscore the broader cultural dynamics influencing relationships within the Thārū community. Sāṁcī 's steadfast refusal of the merchant's advances, despite the allure of the offerings, reflects the resilience of cultural values and fidelity to familial norms.

The recurring phrase "*purvila sudisṭa* [pre-written words]" (S, 9.4, 11.3) in the song serves as a powerful cultural symbol, embodying a belief in fate and destiny that significantly influences the characters' decisions and outcomes. The notion that "*kichu karī lehuho* [whatever you do]" (S, 9.4, 11.3) reflects a fatalistic perspective deeply ingrained in the cultural fabric of the Thārū community. This belief system shapes the characters' actions, adding a layer of inevitability to their choices. Sāṁcī, while steadfast in her fidelity to her husband, confronts the merchant's advances with a recognition that predetermined forces may guide her destiny. The merchant, in turn, seems to be influenced by the idea that certain events are predestined,

attempting to woo Sāṁcī with gifts and offerings foretold by these cosmic oracles. The cultural resonance of pre-written words weaves a thread of fatalism throughout the narrative, highlighting the intricate interplay between cultural beliefs, personal agency, and the inexorable march of destiny in the Thārū community.

In the song, birds and animals take on profound cultural symbolism, weaving a rich tapestry of metaphorical representations. The white mynah in the phrase "*karapura maināmantī* [like the white mynah]" (S, 1.3) becomes a symbol of Sāṁcī 's purity and fidelity, contrasting with the merchant's deceptive intentions. Bees, drawn to new buds in the month of Mansir as in "*nava phula madhurī* [New buds invite bees]" (S, 3.2) represent the age-old tradition of temptation and deceit that the merchant employs. The phrase "*siyā ke duvāre jaise bhukhe kukura siyāra* [At a lion's gate, a barking dog becomes a jackal]" (S, 12.3) signifies the danger and undesirable fate awaiting those who engage in deceitful acts. The bull, associated with the leper Sahu, suggests an undesirable destiny, and the foppish character carrying away another man's wife further underscores the consequences of moral transgressions. Each animal in the song acts as a cultural symbol, encapsulating qualities, situations, and destinies, adding layers of meaning to the narrative and reflecting the Thārū community's deeply embedded cultural values and beliefs.

Vermilion, in the song, emerges as a potent cultural symbol, representing the sacred bond of marital fidelity. Mentioned in the context of wiping it off, vermilion becomes a metaphor for the potential loss and the impact of rumours on relationships. The act of wiping off vermilion signifies not only a physical removal but also a symbolic erasure of trust and commitment. In the narrative, it serves as a poignant marker of the threat posed by the merchant's deceitful intentions to the sanctity of Sāṁcī 's marital vows:

jeṭha māsa ge Sāṁcī bharalai nadī-nālā

toro sāmī dekhaliyau kanṭakapura rāje

ghāṭa ke ghaṭavāre māralakau sāhu - mahājane

tāhīṃ se ne yelau gai Sāṁcī sāmī tohāre

meṭiyo nai bhelau ge Sāṁcī sira ke sinure

[In the month of Jestha, rivers overflow,

Your husband's seen in Kantakpur's glow.

A boatman killed a rich man, they say,

That's why he hasn't returned this way.

To wipe off the vermilion, won't be the fate]. (S, 15)

Vermilion, deeply embedded in cultural practices, transcends its physical presence, embodying the emotional and spiritual connection between spouses. Its mention in the song reflects the cultural significance attached to this symbol and underscores the profound consequences that rumours and deceptive actions can have on the sacred institution of marriage within the Thārū community.

Similarly, mangoes, bananas, jackfruits, and sunfruit emerge as vibrant cultural symbols in the song. These fruits, aside from symbolizing abundance and prosperity, serve as tokens of affection exchanged between characters. Within the Thārū community, where the cultivation of these fruits is abundant, they bear cultural significance as staples of sustenance and representations of the region's agricultural richness. The act of gifting these fruits becomes a cultural expression of warmth, hospitality, and goodwill. Moreover, the exotic nature of these fruits adds an element of luxury and uniqueness to the gifts, emphasizing the depth of the characters' sentiments. The recurring theme of offering mangoes, bananas, jackfruits, and sun-

fruit throughout the song underscores their enduring role as powerful symbols within the cultural tapestry of the Thārū people, reflecting not only material prosperity but also the emotional wealth embedded in their cultural practices.

Also, the references to the mattress and water, "*bāyā hāthe paṭiyā dāyā hāthe pānī*" (S, 23.5), take on profound cultural significance as symbols of hospitality, respect, and courtesy. When a revered guest or a respected member of the family visits after a long absence, offering a mattress to sit on and water to wash hands, feet, and face, and to drink becomes a ritualistic expression of warmth and goodwill. The act of providing a comfortable place to sit, represented by the mattress, denotes an earnest desire to make the guest feel at home and honoured. Simultaneously, offering water for cleansing and refreshment signifies a deep-seated tradition of showing respect and care for the well-being of the visitor. These acts, ingrained in Thārū culture, speak to the values of hospitality and communal bonds, emphasizing the importance of kinship and connection.

The recurring mention of the full moon in the song serves as a powerful cultural symbol, encapsulating themes of completeness, unity, and the culmination of the narrative. The presence of Shrikantha in the full moon foreshadows the eventual harmony and wholeness within the family, hinted at by the references to avatars in the ninth and tenth months. The ninth month, symbolizing the time of human birth, reinforces the idea that unity and completeness are born nine months after the union of husband and wife. As the song concludes on a happy note, the full moon stands as a beacon of fulfilment, representing the harmonious resolution of the narrative's twists and turns. In Thārū culture, the full moon becomes a cultural emblem of auspiciousness, marking the joyous completion of a familial journey, and reinforcing the cyclical nature of life.

4.4.3 Birahaina

In First Birahaina, elephants and peacocks emerge as symbolic representations of majestic and beautiful creatures, embodying idealized qualities in a romantic partner. The singer, a youthful young man, passionately contemplates the dwelling places of these creatures and intertwines them with his yearning for a beautiful sweetheart, "*kahamāhī kuhukai daivā re hāthī joḍā, kahamāhī kuhukai mejura /kahamāhī kuhukai sundarī dhanī, sunī-sunī hiyā morā sālai ho* [Where do the pair of elephants dwell, O God!, where the peacocks dwell?/ Where shall I find a beautiful sweetheart? Mere fancy fills my heart with joy]" (FB, 1.1-2). The elephants and peacocks, residing in exotic locales like rivers and dense jungles, evoke images of desire and allure. The mention of young girls in Tirhut further intensifies the romantic imagery. The binding elements of ropes, snares, and vermilion signify the connection between these majestic creatures and the enchanting maidens. The choice of the *Kohbar Ghar* (bridal chamber) adds a layer of cultural significance, as it is a space associated with love and union.

The mention of Kohbar Ghar, in parallel with the rivers and jungles, the mating places of elephants and peacocks, adds a profound layer of cultural symbolism to the song. The song not only reflects the natural imagery associated with these majestic creatures but also integrates cultural elements related to love and union. The Kohbar Ghar, as the dwelling place for a newly married couple, becomes a symbolic space representing the culmination of romantic desire and the initiation of a union. The careful juxtaposition of these elements in the song creates a rich tapestry that intertwines nature, cultural traditions, and the longing for love, offering a poetic expression of the deep emotions associated with romance and union in Thārū culture.

Similarly, Tirhut emerges as a poignant cultural symbol, representing a significant Thārū dynasty or clan. The mention of Tirhut, "*tirahuta kuhukai chaurī ge baṭhiniyāṁ* [In Tirhut, young

girls reside]" (FB, 2.1), adds a distinctive layer of cultural identity and pride to the lyrical narrative. As the lyrics speak of the dwelling places of majestic creatures like elephants and peacocks, Tirhut is introduced as a locale where young girls reside. This reference not only signifies a geographical location but also encapsulates the essence of Thārū culture and heritage associated with Tirhut. The song weaves together the natural imagery of elephants and peacocks with the cultural significance of Tirhut.

Vermilion, as in Baramāsā songs, emerges as a potent cultural symbol in Birahaina too, intricately woven into the theme of binding and union. The mention of a rope binding a pair of elephants and a snare binding peacocks introduces the idea of constraint and connection in nature. This imagery is then seamlessly extended to the realm of human emotions, where vermilion is portrayed as the binding force for beautiful sweethearts and young maidens, "*rasā se bajhaibai daivā re hāthī joḍā, phannā se bajhaibai mejura /sinure bajhaibai sundarī dhanī, sinure bajhaibai chauṃrī gai baṭhiniyāṁ ho* [A rope binds, O God! A pair of elephants, a snare binds the peacocks, /Vermilion binds beautiful sweethearts, vermilion binds the young maidens]" (FB, 4). Vermilion, with its deep cultural significance, becomes a symbolic link that ties lovers and maidens together, much like the rope and snare do for the elephants and peacocks. This cultural symbol of vermilion transcends the physical and metaphorical, embodying the rituals, traditions, and emotional ties that bind individuals in the Thārū community. It symbolizes commitment, love, and the cultural intricacies of relationships, adding a rich layer of meaning to the expressions of yearning for love in the song.

In Second Birahaina, depicting a marital dispute, the mention of the king's court serves as a cultural symbol reflecting both the allure of opulence and the hierarchical structure. The king's court symbolizes a grand and formal setting associated with authority and celebration. The wife's

desire to attend a dance in the king's court hints at a fascination with extravagance and entertainment. Additionally, the term "rājā" in the Thārū context often refers to leaders within the community who hold decision-making power and organize significant cultural and religious events. The king's court, therefore, represents a space where leadership, festivities, and cultural expression converge. In the context of the song, the wife's intention to visit the king's court without her husband's advice introduces a layer of tension, highlighting the complexities of power dynamics and marital discord within the cultural framework.

Similarly, the wife's expressed desire to attend the dance event in Madhaipur serves as a cultural symbol reflecting the significance of music and dance within the Thārū community. Music and dance are not only forms of entertainment but also integral components of Thārū cultural expression, especially during melas and fairs known for their merrymaking. The wife's decision to go watch the dance without her husband's advice may signify a longing for personal enjoyment and independence. The mention of dancers performing in the king's court adds a layer of grandeur to the cultural context, suggesting that such events are not only about entertainment but also carry a sense of prestige and celebration. The song captures the tension between the wife's pursuit of enjoyment and the husband's reluctance as expressed in "*hāṁ hāṁ re jāba toṃheṃ jeba dhanī morā nāca dekhe ho, chuṭatau piritiyā /hāṁ hāṁ re ṭhokī lebai bajara he kebariyā ho sutabai rayanī ghara* [Go, my wife! Go watch the dance, our love will break up, /I'll shuttle the door, sleep the whole night]" (SB, 2), introducing a cultural dynamic where individual desires intersect with traditional values and marital expectations within the Thārū community.

The mention of fate and destiny taking a left turn in the song, "*hāṃ hāṃ re vidhātā daivā ho bihī morā ho vāma bhelai* [O fate! My destiny has turned left]" (SB, 5), suggesting a poignant

sense of misfortune or unfavourable circumstances in the life of the wife. This cultural symbol reflects a broader narrative within the Thārū community, where beliefs in destiny play a significant role. The introduction of a co-wife from the western village adds a layer of cultural complexity, pointing towards the practice of polygamy. The concept of a co-wife underscores the challenges and changes in the wife's destiny, contributing to a cultural context where relationships and marital dynamics are influenced by traditional norms and beliefs. The transformation of the courtyard into a dense and dark forest and the porch into hills metaphorically depict the upheaval in the wife's life, emphasizing the emotional and cultural significance tied to the notion of fate.

The semiotic analysis of the aesthetics of the selected Thārū folk songs serves as poignant reflections of the intricate social and cultural life of the Thārū people. Each song genre, from Parātī to Baramāsā and Birahaina, unveils different facets of the Thārū experience. Parātī songs vividly depict the harsh realities of poverty through metaphorical language, offering insight into economic struggles. Baramāsā songs function as spiritual journeys, conjugal bliss and fidelity, weaving familial and cultural archetypes into the fabric of Thārū life. Similarly, Birahaina songs encapsulate emotional depth and unity, utilizing metaphorical language to symbolize the binding forces of love within the Thārū community. All these songs, rich with aesthetic and folkloristic elements, eloquently convey the socio-cultural intricacies, resilience, spirituality, and emotional expressions of the Thārū people.

CHAPTER V: CONCLUSION

The exploration in this study has been grounded in a meticulous examination of three interrelated research questions, each pivotal in unravelling the intricacies of Thārū musical expressions. First, the study explored the key aesthetic features inherent in Thārū folk songs, elucidating their profound role in eliciting emotional resonance. Secondly, it delved into the archetypal patterns and recurring themes embedded within the musical tapestry, unravelling the cultural narratives woven into the fabric of Thārū musical heritage. Lastly, the inquiry extended to the exploration of how these aesthetic elements serve as an articulation of the social and cultural life of the Thārū people. Guided by a formal literary approach, advanced mainly by Cleanth Brooks, Northrop Frye and Roland Barthes, the methodological journey involved an extensive review of existing literature, drawing upon the insights of both indigenous and external scholars. The synthesis of this literature not only laid the groundwork for the research but also provided a comprehensive foundation for understanding the historical, anthropological, and cultural dimensions of Thārū folk songs. Through this amalgamation of scholarly discourse and indigenous perspectives, the study endeavoured to unravel the profound aesthetic intricacies that underscore the musical traditions of the Thārū community.

The analysis of the songs reveals an interplay of formal elements that shape the linguistic, structural and aesthetic dimensions of cultural expressions. In Parātī songs, the meticulous use of sound devices such as rhyme, rhythm, alliteration, assonance, and consonance creates a sonorous melody, serving as a key to emotional expression. The irregular rhyme scheme, coupled with repetition, metaphors, and parallelism, enhances thematic coherence and cultural richness. Baramāsā songs, with longer narratives and dialogic structures, employ rich linguistic choices with cultural references, contributing to a poetic language that captures the complexities of

devotion and familial ties. Sound devices in Baramāsā songs, including alliteration, consonance and assonance, enrich rhythmic and melodic qualities. In Birahaina songs, brevity coexists with emotional intensity, with repetition and rhythmic structure taking centre stage. Sound devices create a musical quality, while linguistic choices infuse vivid imagery and sensory experiences, exploring themes of love, desire, fidelity, and betrayal. Collectively, these aesthetic features resonate emotionally, reflecting the intricate shades of Thārū musical traditions.

The study of the songs, similarly, reveals a nuanced tapestry of archetypal patterns and universal themes. In Parātī songs, the universal theme of poverty intertwines with spiritual and familial symbols, echoing the archetypal narrative of the underprivileged seeking divine intervention. Jagarnāthī Baramāsā unfolds an archetypal hero's journey, with the devoted wife archetype adding emotional depth to universal themes of love and sacrifice. Maternal wisdom emerges as a guiding force, emphasizing the conflict between spiritual pursuits and familial bonds. Sāṁcī Baramāsā intricately weaves the archetypal pattern of temptation and deception, portraying the enduring power of love and fidelity. First Birahaina song probes into primal quests for love symbolized by nature and animals, while the second one introduces the archetypal theme of Night and Secrecy, unravelling the mysterious complexities of human relationships.

Furthermore, the study reveals that the aesthetics of the selected songs express the social and cultural life of the Thārūs. The semiotic analysis of Parātī songs brings into light the social hierarchy and economic disparities through cultural symbols, particularly the Brahmin and village lords. The songs depict the Brahmin as a crucial cultural symbol, emphasizing their perceived indispensability in the socio-cultural fabric due to Vedic knowledge. The portrayal of a village without a lord as useless underscores the pivotal role village lords play in Thārū socio-economic structures. The thematic richness extends to Baramāsā songs, where Jagannāth

becomes a potent cultural symbol, embodying spiritual devotion and worldly detachment. The interplay of familial bonds, worldly attachments, and spiritual pursuits adds depth to the cultural tapestry, blending Thārū and broader Hindu traditions. The songs intricately weave cultural symbols like months, seasons, animals, and attire, reflecting connections between time, rituals, and everyday life. Additionally, the exploration of themes in Sāṁcī Baramāsā highlights the intersection of spirituality, societal dynamics, and individual choices within the Thārū community, revealing cultural shifts influenced by external factors. The dynamic relationship between festivals, personal narratives, and astrological beliefs further underscores the multifaceted nature of Thārū cultural identity.

In First Birahaina song, similarly, cultural symbols like elephants, peacocks, Tirhut, and vermilion convey deep emotions associated with love, romance and cultural pride. The songs beautifully integrate natural imagery with cultural elements, presenting a poetic expression of love and union. The Second Birahaina introduces cultural symbols such as the king's court, representing opulence and authority, and the desire for dance, reflecting the significance of music and dance in Thārū cultural expression. The thematic exploration of fate and destiny adds a layer of cultural complexity, where beliefs in predetermined forces shape the characters' choices and outcomes.

This mini research project on the study of the aesthetics of Thārū folk songs yields significant contributions to existing knowledge in the field. By meticulously examining three interrelated research questions, the formalist literary approach, guided by an extensive review of literature and indigenous perspectives, has provided a comprehensive understanding of the historical, anthropological, and cultural dimensions of Thārū musical traditions. The analysis of Thārū folk songs across Parātī, Baramāsā, and Birahaina uncovers delicate interplays of formal

elements, such as rhyme, rhythm, alliteration, assonance, consonance and linguistic choices, contributing to the emotional tone of these cultural expressions. Archetypal patterns emerge, transcending cultural boundaries and offering profound insights into shared human experiences through universal themes of love, sacrifice, temptation, and deception. The exploration of social and cultural life through symbols reveals intricate expressions of social hierarchy, economic disparities, familial bonds, and spirituality within the Thārū community. The songs serve as emotional articulations of the multifaceted nature of Thārū cultural identity, shedding light on the dynamic interplay between tradition and external influences. The practical implications of these findings lie in fostering cross-cultural understanding, preserving cultural heritage, and promoting the appreciation of diverse musical traditions. Additionally, the study contributes to the broader discourse on the universality of human experiences and the role of folk songs as a mirror reflecting the complexities of societal dynamics across cultures.

In consideration of the findings, future research endeavours could extend into regional variations of Thārū folk songs, comparative analyses with neighbouring folk traditions, and a historical examination of the songs' evolution and gender dynamics within the Thārū community. Moreover, collaborative projects engaging Thārū musicians, scholars, and community members would enrich scholarly discourse by integrating lived experiences and oral traditions into the academic narrative. As folk songs are recognized as vital repositories of identity, encapsulating the essence of social and cultural life, this study emphasizes the substantial contribution to existing knowledge and advocates for the preservation of diverse musical traditions, urging collective efforts to appreciate cultural diversity and safeguard the world's cultural mosaic.

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APPENDIX I: THARU FOLK SONGS

First Parātī

he... bina guna dhanusī bāṁha binu bihuna

yāhe veda binu bipra bihuna

bihī he nirdhana jalama kiye dela |

he.... bastī bhuvaṃkara para binu bihuna

yāhe jala bina mina bihuna

bihī he nirdhana jalama kiye dela |

he... ghara nahīṃ kharacā, paiṃco nahīṃ milaiye

yāhe sāhuone ṛṇa patiyābai

bihī he nirdhana jalama kiye dela |

he... bhāī sahodara seho begarāye gelai

yāhe duḥkha gharī keyone sehāi

bihī he nirdhana jalama kiye dela |

he... bastarahina tana kāpaiye sagara nisī

yāhe komala hiyā jaise phāṭai

bihī he nirdhana jalama kiye dela |

[Without string groove and arms, a bow is useless,

A Brahmin without the Vedas is useless.

Oh God! I was born poor.

A village without a lord is useless

Fish without water are useless

Oh God! I was born poor.

No money in the house, no one lends,

The moneylenders don't trust,

Oh God! I was born poor.

Even my own brother has turned away,

In times of sorrow, no one helps.

Oh God! I was born poor.

Beneath the dark sky, a body without clothes shivers,

The tender heart just breaks.

Oh God! I was born poor.]

Second Parātī

mādhava he duḥkha morā rahiye rahala|

he... bahuta dibasa hama duḥkhita gamābala

yāhe sukha sapano nahī bhela

mādhava he duḥkha morā rahiye rahala|

he.... mana ke manoratha manahī me rahigela

yāhe bhāye gele he yāne se yāna-2

mādhava he duḥkha morā rahiye rahala

he.... guru mukha sakhī saba pāra ularī gelai

yāhe hama dhanī he dhunaicī kapāra

mādhava he duḥkha morā rahiye rahala|

[Oh Madhav! My sorrow remains as it is.

For many days I have lived in sorrow,

Happiness did not even come in dreams.

Oh, Madhav! My sorrow remains as it is.

The desires of my heart stayed within,

Turning into something else.

Oh, Madhav! My sorrow remains as it is.

My initiated companions have crossed over,

While I have remained, tearing my own hairs.

Oh, Madhav! My sorrow remains as it is.]

Jagaranāthī Baramāsā

gharabālā- śrī jagranātha jagata ke ṭhākura, desa ora se cāru dhāma,

tahamā jāya carana gahī pujabai, puratai sakala mana kāma,

indu badana hai dhanī gajamuktā ke sundarī, subarna kalasa leho hātha,

biraspatī purnimā sunu siva sundarī āhe hamarī gamana jagranātha

prathama hī Gaṇesa carana hitu bānhabai, matī diha agama gamahira,

nau saya vighiniyāṁ sumarī lebai he sarasvatī, kancana hetai sarira | sakhī harī harī

gharabālī - nainā se nira ḍhārai korakaru kāminī, prabhujī se kahaiye lajāya,

jakarahu ghara he sāmī nātha hamara sana ke sundarī āhe seho kaise paradesa jāya,

jakarahu ghara he sāmī nātha hamara sana ke he sundarī āhe taruna bānhu sineha,

māsa asāra he sāmī pantha janu he caḍhahu, āhe caudisa garajai chai megha | sakhī harī harī

gharabālā - rāgala dhotiyā hai ujarī pechuriyā ki kariyā kamara lebai kāṁdha,

ramaite bhamaite hame paṃtha he caḍhabai, āhe sukhahī jebai jagranātha | sakhī harī harī

gharabālī- asāra hī māsa he sāmī nātha bhaiṃsī dhana nanumī, ki aura karera kusiyāra,

bālaka putara he sāmī adhaboliyoṃ ne he sunala, āhe janama akāratha jāya,

purusa purantā ki toheṃ gunamantā, suna sāmī bacana hamāra

khaiṃcī kaṭārī hamara jīva he hātī dehu, tāba tohe jāihe paradesa,

tejala tātula naihara kula āpana, sāmī jī se baḍamana lāge

sarasa sineha sāvana baru tejala āhe marabai jahara vikha khāya | sakhī harī harī

mahatāira- kathī le lagaila he bābu ghana amaraiyā, āhe kathī le lagaila deva phulabāira

kathī le bānhala hai bāvu śrī basahara ghara, āhe kathī le je kila biāha | sakhī harī harī

beṭā- koilī le lagailiye ge āmā ghana amaraiyā, āhe deva le lagailiye phulabāira,

sutai le bānhaliye ge āmā śrī basahara ghara, āhe jaga le je keliye biyāha | sakhī harī harī

mahatāira - khāyeliho āhe bābu āma ke ṭikulabā, pujileho deva phulabāira

sutī leho āhe bābu śrī basahara ghara, āhe bhogī leho tiriyā kumāira | sakhī harī harī

beṭā - nahī hama khebau ge āmā āma ke ṭikulabā, āhe nahī hama pujabau deva phulabāira

nahī hama sutabau ge āmā śrī basahara ghara, āhe nahī hama bhogabau tiriyā kumāira | sakhī harī harī

gharabālī - bhādava māsa he sāmī nātha, bhorala ladiyā bhavajala lāgeche bhiyauna

bhusāvana ladiyā pāra kaise utaraba, āhe komala syāma sarira,

sukhahī se sutiha sukhahī se baiṭhiha, ki sukhahī se sutiha caupāira

dachina ke baṭiyā visama baḍā he sāmī nātha, āhe janujāhu bhādava māsa,

bhādava bhoga vilokita svāmī, ki rasaciyai purusa ke nārī,

rasahī se āhe prabhujī berasa bhe jāetai, āhe bhoralī jamunā debai dhasa | sakhī harī harī

gharabālā - bhoga vilokita mohī nahīṃ bhāvai, ki bhāvaiye śrījagranātha

sevā bhakti hunako baru he karabai, āhe suphala hetai śrījagranātha | sakhī harī harī

gharabālī - kekarī se yāhe sāmī nātha yeho ḍhalāgirī dhurahara, kekarī se ṭensala khāṭa

prātaḥ uṭhī he sāmī kichu sāmara he lihe, āhe hama pantha heraba bāṭa | sakhī harī harī

gharabālā - jo dhana arajī he dasa le je pālava, seho dhana lāgune kāma,

seho dhana arajihe ṭhāmai he tejai, āhe avasara hetai pachatāya | sakhī harī harī

gharabālī- āpanai dene dayā dharama hetau, ki āpanai je dene hetau puna,

kona bairiniyāṁ sataru bhāye he lāgala, āhe udhara bastī nagara,

pahine hī āye prathama hī jāye, harayata harala gyāna,

ḍārahu ke ḍorī torī narāvala, upara bastara korāna | sakhī harī harī

gharabālā - tohe navī nāgarī atī rūpa āgarī,

koṭī pāpa bhalā hetau sundarī, hoyaba meṃ putara bihuna | sakhī harī harī

gharabālī- gharahī he mātā gharahī he pitā, gharahī sahodara bhāi,

gharahī he āhe prabhujī hamara sana ke sundarī, seho kaise paradesa jāya| sakhī harī harī

gharabālā - kekarī se mātā kekarī se pitā, kekarī sahodara bhāi,

morana ke beriyā koi saṃgo ne jetau, haṃsā akelī ramī jāya| sakhī harī harī

gharabālī - āsina māsa hetai pantha ujiyārā, kāminī kahaichai bujhāya,

kataheka jugutī piyā lāye bodhavai, āhe nita uṭhī racaiye upāya,

jāba toṃheṃ jeba he sāmī nātha dachina ke baṭiyā, āhe hamaro leho saṃga lagāya,

pantha calaita he sāmī nātha carana dubo dābabau, āhe raudala hevī jurī chāha | sakhī harī harī

gharabālā - tiriyā ke jātī saṃga nahī lebau, ki asaguna bhākhaita jāya,

achaita auradā mātha muraibe, āhe torā nahī lebau saṃga lagāya| sakhī harī harī

gharabālī - kātika māsa he sāmī nātha divasa bhāve nirmala, nita uṭhī kariha asalāna,

mātupitā ke carana he manābiha, āhe janama suphala hoya jāya| sakhī hara harī

gharabālā - kekarī se mātā kekarī se pitā kekarī se kula parivāra

morana ke beriyā koi saṃga nahīṃ jāyetau, haṃsā akelī ramī jāya| sakhī harī harī

gharabālī - agahana māsa he sāmī adhika saurabha lāgai, rasaiyā adhika piyāra,

chattisa prakāra ke rasaiyā banaibai, toṃheṃ prabhu baiṭhiha jamāya

gharahīṃ se āhe prabhu ghṛtamadhu bhojana, paradesa sudhe garāsa,

pahinu ke bāsa kumhāra kerī āṁgana, ghurī - phirī baniyāṁ dokāna | sakhī harī harī

gharabālā - kathiye sohāvana titira mejuranī, ki kathiye sohāvana dhenu gāi,

kathiye sohāvana yeho lavī he kāminī āhe janama akāratha jāya |

gharabālī - bona hī sohāvana titira maṃjuranī ki ḍagare sohāvana dhenu gāī,

tiriyā sohāvana yeho lavī he kāminī āhe janama suphala hoe jāya| sakhī harī harī

gharabālī - agahana māsa adhika sukha sāmī, rasaiyā bahuta prakāra,

khāiha pibiha prabhu mana hetau harsita, palaṅga aṅga baru deva,

solaho siṃgāra kāye hama dhanī āebau, adhurī madhurī rasadeva | sakhī harī harī

mailahī bastara cuna pāna binā, binā cikaniyāṁ deha,

bhalā bhalā loka saba kahata kaihaniyāṁ, jatarā kaiṃsana sineha | sakhī harī harī

pusa māsa jauṃ prabhu jāyeba, sunilehu bacana hamāra

aṭhiyā maṭhiyā tārimala kuṭiyā, yī saba lehu utāira

pantha calaita kayā jana sādhahu, jana moru bhukha piyāsa,

nagara me jāi bāsa baru khojiha, yahyā vidhi kariha āhāra| sakhī harī harī

gharabālā - bahuta ke pinhiha aṭhiyā maṭhiyā, thora ke kariha siṃgāra

sonā cikaniyāṁ durahī narāviha, jo kula rākhiha hamāra | sakhī harī harī

gharabālī - jo mohī sobhai aṭhiyā maṭhiyā, so prabhu calala videsa

kauna bairaniyāṁ sataru hoe lāgala, jo piyā ke dela upadesa | sakhī harī harī

māgha prayāga tirivenī sāgara, gaṃgā makara snāna,

teṃtisa karoṭī deva kula avatāre, tahāṁ tahāṁ prabhu parikakchana jāya,

jo kucha māgaba so kucha pāyaba, baccā syāma sarira,

bhusahula ladiyā pāra kaise utaraba, kaise bidhī lāgaba tira| sakhī harī harī

gharabālā - tiriyā tiriyā ke begara begara ke kī parikchana phala pāi

hamahuṁ jāyava devākula nandana kāsī urisā baijanātha| sakhī harī harī

gharabālī - phāguna māsa sabe ritu svāmī sakhī saba pahirana cira

cira karapura tamaulina piruvā sakhī birajhe saba loka

sakhī sahelī milī phaguvā khelābala keyo cita kaila biroga| sakhī harī harī

phāguna māsa gonamā je kaila kī rasa bujhala mora

gonamā ke sariyā malino ne bhelai, kiye citta kaila biroga

āma palābala o ghana tarubara, simara lāgu ākāsa

caita māsa je prabhu pānī je lāgatai tohī dakachina pantharāja |

nice ūṁce ḍhalāgirī parvata nice ūṁce bāṭa khambhā

khandhaka kaise prabhu ṭapaba mohī jīva lāgai tarāsa | sakhī harī harī

gharabālā - āhe āhe sundarī karunā mata karahu, janu cita karahu udāsa,

ghumī je āeba toharā se darsana ghusata bhavana girahī cora| sakhī harī harī

gharabālī - vaiśākha māsa vipra haṃkāra pochī lela dāhina hātha,

dina re sudina morā gunī dehī brāhamana, hamahu jāyabai jagaranātha | sakhī harī harī

hathiyā citrā o sanyāgata, sanamukha ugala bhāna,

godhana ke beriyā jatarā re kariha, caudisa hetau samādhāna | sakhī harī harī

gharabālā - yi mata jāniha putara pyārī ghara me tāriha to

calaike beriyā kāhudhanī kariha saba se asaguna hoya| sakhī harī harī

gharabālī- cānana sarasa aṃga baru lepala mohī para tejala jeṭha

aṃka manāyī piyā para bodhaba, sāmī bhela kulahu ke heṭha |

bone bone jāyaha bona phala khāiha lāgataune bhukha piyāsa

āmā ke hātha bhojana baru sumariha, sumariha dhanī ke kora | sakhī harī harī

gharabālā - bone bone jāyevai bona phala khāyabai bonapatra karabai seja

āmā ke hātha bhojana baru bisaraba, bisaraba nahī dhanī ke kora| sakhī harī harī

gharabālī- kanaka ḍanḍa dhujā baru sāmī tāhāṃ ṭhākura sthāna

naṅgī nārī upara nahī bistara tāhāṃ dṛḍha rākhiha gyāna | sakhī harī harī

gharabālā- māraba khanḍe khanḍā mātha murāyaba samundara laharīyā leba

asoka viricha chahārī jurāyaba yama se ṭakkara leba

bhanahī nāma sunu śiva sundarī citta janu karahu udāsa

agalā janama gaurī abatariha hamahīṃ purusa tuhī nārī | sakhī harī harī

[Husband: Sri Jagannath, the lord of the world, his abode is revered everywhere,

I will go there to worship his feet, and all my heart's desires will be fulfilled.

O my moon-faced beloved, my beautiful pearl! Take the golden urn in hand,

On the day of Guru Purnima, O Shiva Sundari! I will go to Jagannath.

First, I will pay my respects at the feet of Ganesha, grant me profound wisdom,

I will endure nine hundred obstacles, O Saraswati! My body will become fresh..

Wife: Leaving behind the lady of your embrace, who weeps, I beg you not to go, my lord,

In whose home, O Lord! Is a beauty like me, how could he go abroad?

In whose home, O Lord! Is a young beauty like me, bind her with love,

In the month of Asar, O my Lord! Do not travel, the skies in all directions thunder.

Husband: Colorful dhoti, white scarf, black blanket over my shoulder I will carry,

Merrily I will set forth, blissfully I will go to Jagannath.

Wife: In the month of Asar, O my Lord! The lactating buffalo, sugarcane plantation,

You have not yet heard our son’s babbling speech, your life will be in vain,

You are industrious and virtuous, listen to my words, my Lord,

Kill me with a knife, then you may go abroad,

Forsaking all my paternal home and family, I came to you with love,

If you leave during this loving month of Sawan, I will die by poison.

Mother: Why did you plant, O son, the mango orchard, why did you create the flower garden?

Why did you build, O son, a beautiful mansion, why did you undertake this marriage?

Son: For the cuckoos, I planted, O mother, the mango orchard, for the deities, I created the flower garden,

For sleeping, I built, O mother, the beautiful mansion, for the world, I entered into marriage.

Mother: Eat then, O my child, the mango's tender fruits, worship then, the garden of the gods,

Sleep then, O my child, in the beautiful mansion, enjoy then, your youthful wife.

Son: No, I shall not eat, O mother, the tender fruits, I shall not worship in the garden of the gods,

No, I shall not sleep, O mother, in the beautiful mansion, I shall not enjoy the youthful wife.

Wife: In the month of Bhadra, O my Lord, the rivers are terrifying, flooded,

How will you cross them with your tender dark body?

Sleep comfortably, sit comfortably, rest comfortably on the bedstead,

The path to the south is very difficult, O my lord! Do not go in the month of Bhadra.

Bhadra is a month of enjoyment and bliss, O my lord! A month for lovers

I can't live this insipid life, I would rather throw myself into the submerged Yamuna.

Husband: Indulgence and luxury do not appeal to me, what appeals is Sri Jagannath,

I will serve and devote myself to him, and thus, prosper in Sri Jagannath.

Wife: For whom, O my Lord, is this home, for whom did you make this bed?

Wake up early, O my Lord! Take some provisions and go, I will wait, watching the road for you.

Husband: Maintain ten people with the wealth earned, this wealth is of no use to me,

I renounce the place where I earned, so I do not regret it later.

Wife: Charity given by oneself is virtuous, self-given is meritorious,

What enemy or adversary has entered this town today?

He who comes first leaves first, (Death) takes away all wisdom,

Breaking even the waistband, they put white clothes over the body.

Husband: You, a beautiful new bride, so lovely,

Rather than committing countless sins, O beautiful one! I will remain childless.

Wife: At home is the mother, at home is the father, at home is your own brother,

At home, O lord! Is a beauty like me, how can you leave for foreign lands?

Husband: Whose mother, whose father, whose brothers you talk of?

no one accompanies you at death, the soul journeys alone in delight.

Wife: The paths are clear in the month of Ashwin, understand what your lady says,

How will the husband agree, waking early I'll devise a plan,

Go then, O my Lord! Take the southern path, take me along with you,

I will massage both your feet, O my Lord! becoming a shade in the sun.

Husband: Bringing along a woman is considered a bad omen,

Rather, I would shave my head in mourning than take you with me.

Wife: In the month of Kartik, O my lord! The days are pure, rise early and bathe,

Touch the feet of your parents, and your birth becomes worthwhile.

Husband: Whose mother, whose father, whose family you talk of?

no one accompanies you at death, the soul journeys alone in delight.

Wife: The month of Mangsir, O my Lord! A month of comfort, with food of many varieties,

I will prepare thirty-six types of dishes, O Lord! Stay at home.

At home, O Lord! We have ghee and honey, abroad you will find no such feast,

The first stay is in the potter’s courtyard, then back to the merchant's shop.

Husband: What pleases the peacock and the partridge? What pleases the milch cow?

What pleases a young wife? Life goes to waste.

Wife: The forest pleases the peacock and the partridge, the path pleases the milch cow,

A young woman is pleased by marriage, life becomes fruitful.

Wife: The month of Mangsir brings more joy, O my Lord! With meals of many kinds,

Eat and drink, O my lord! Your heart will be joyful, sleep on the bed with delight,

Adorned with sixteen decorations, I, your wife, will come, giving you sweet love.

Dirty clothes, lime without betel, a body not adorned,

Such tales the good folks tell, yet you love the journey so?

If you must go, then leave in the month of Poush, O lord! Listen to my words,

Wear thick clothes, shed the thin ones all,

While on the road, care for your body, do not die of hunger and thirst,

Look for a place to stay in the city, and live life this way.

Husband: Wear the fine clothes, the striped ones that suit you, adorn yourself modestly,

Keep the gold and silver separate, and maintain the honour of my family.

Wife: The very striped clothes that suit me, my lord is leaving for foreign lands,

What enemy has come upon us, who has given such advice to my husband?

Husband: In the month of Magh, to the confluence at Prayag for the holy Makar-dip in the Ganges,

Thirty-three crore deities incarnate there, there the lord trials us.

Whatever you seek, you will receive, children, a tender body,

How will you carry across the flooding rivers, by what means will you cross?

Wife: The fruit is not obtained by a pilgrimage without the wife,

I too will go to the garden of gods, to Kashi, Urisa, Baijanath.

In the month of Phagun, O my Lord! Friends and attire are pleasing,

Good clothes, camphor and oil, not wearing these friends become upset,

Together with friends and companions, we shall play Holi, why distress anyone's heart?

In the month of Phagun, we had our conjugal visit, my heart understood yours,

The sari from our conjugal visit isn’t even soiled yet, what has turned your heart away?

Mango trees spring into buds, silk from the silk cotton flies towards the sky,

In the month of Chaitra, O lord! When it rains, take the southern road.

Low and high mountains, low and high paths,

How will you traverse the desolate paths? I am filled with fear.

Husband: O beautiful one, do not be so pitiful, do not be disheartened,

When I return, I will behold you at home.

Wife: In the month of Vaishakh, I call the Brahmin, show him your right hand,

Assess my destiny O Brahmin! I too shall go to Jagannath.

Hasta, Chitra, and Saturn are ahead, the sun rises right before,

Travel at the time of Salahesh, all directions will be content.

Husband: You don't need to know this, my dear child! Just look after the home,

Don't fuss about the time to travel, all this is an ill omen.

Wife: Anoint yourself with sandalwood, but don't leave me in the month of Jyestha,

How do I explain to the husband of my embrace, that my lord has become a family renouncer?

Rather than wandering through the forest, eat wild fruits and quench hunger and thirst,

Eat the food prepared by your mother's hands, and adore your wife's lap.

Husband: I shall go through the forest, eat wild fruits, sleep over the leaves,

I may forget the food from my mother's hand, but not the embrace of my wife.

Wife: Where the golden staff and flag are, my lord! Remember that is the lord's abode,

Do not reside in places where there are naked women, keep this knowledge firm.

Husband: I will strike them with tongs, shave my head, bathe in the ocean,

I will dwell under the Ashoka tree, and face Yama himself.

In your name, O beautiful golden one! Do not be disheartened,

In the next birth, may you be born as Gauri, and I as a man, you as the woman.]

Sāṁcī Baramāsā

sāhu- prathama kāttika ge Sāṁcī sāhu pārai hāka,

Sāṁcī ke yauvana dekhī sāhu dharai āse

hinikhinī karai ge Sāṁcī karapura maināmantī,

nisita sapanā dekhanu Sāṁcī ke yauvana ho

prathama kāttika . . . .

sāṃcī- yehena bacana he sāhu kī bolai cha nidhāne,

sāhu ke sauhanī hetai sāmī ke parāne

hama kulamantī he sāhu nai karavau prema,

yehena bacana . . .

sāhu- agahana māsa ge Sāṁcī hemancala rātī,

nava phula madhurī tirakuṭila purāne

toharā ke debau ge Sāṁcī agina paṭore,

kāna kunḍala debau galā giramahāle

agahana . . . .

sācī- nirdhana kathanī he sāhu kī bolaicha nidhāne,

sāmī ke ghaṭita hetai sata meṃ hamāre

pantha calaita sāhu manḍila naihetau bāsa,

nirdhana.....

sāhu- pusa māsa he Sāṁcī suna torā manḍile,

suna manḍila dekhī mana kaise bhāvau

yauvana badana Sāṁcī rākhabai kaise chapāi

pusa ------

Sāṁcī- sata suhavī kanyā bacana hare tiriyā

tiriyā ochī lobhī subadhī siyāna yoho duna yauvana

yoho yauvana ciyai mālatī samāne

bhamarā ke rūpa me morā sāmī ghara yetai

sata suhabī ----

sāhu- māghahī māsa he Sāṁcī purate cāru māse

indra bhamaivau Sāṁcī bhamaivau tārā mane

cārī ta mahinā Sāṁcī harabau gyāne

māghahī -----

Sāṁcī - māya tohara docaranī he sāhu tanī kone gyāne

atita calitara sāhu ke vyavahāre

sāmī ke kaṭārī lebai tohara sirahāne

tiriyā badha debau sāhu tohara upare

māi ----

sāhu- phāguna māsa he Sāṁcī majarai taruvare

majarala jāhī juhī guruta gulābe

majarala mainā mantī subudhī siyāne

purvila sudisṭa Sāṁcī kichu karī lehuho

phāguna -----

Sāṁcī- subudhī kanyā vacana ke ṭhike

tiriyā ochī lālī subudhī siyāne

yoho dunu yauvana ciyai mālatī samāne

bhamarā ke rupa he sāhu ghumī ghara jāhu

subudhī ----

sāhu- caita māsa he Sāṁcī bhamarā ke rupe

rājā ta kañcana sobhe deharī dubī dhāne

purvila sudisṭa Sāṁcī kichu karī lehu

caita -----

Sāṁcī- ḍhepā copā phekane marama coṭa lāgai

kahāṁ goṭā mārane sebatī puira jetai

siyā ke duvāre jaise bhukhe kukura siyāra hai

ḍhepā copā...

sāhu- baisākha māsa he Sāṁcī jirā subidāre

bhāre bhāre dahī debau phula debau seja he

anupa sanesa debau galā giramahāla

baisākha ---

Sāṁcī- hamārī goṭha sāhu lākha lākha gaiyā

jhunakī caraiyā beṭī dahiyoṃ ne khāichai he

ṭunakī caraiyā beṭī pinahai lahara peṭāra he

hamarī susāra karai mālina ke beṭī he

hamārī.....

sāhu- jeṭha māsa ge Sāṁcī bharalai nadī-nālā

toro sāmī dekhaliyau kanṭakapura rāje

ghāṭa ke ghaṭavāre māralakau sāhu - mahājane

tāhīṃ se ne yelau gai Sāṁcī sāmī tohāre

meṭiyo nai bhelau ge Sāṁcī sira ke sinure

jeṭha ----

Sāṁcī - hamarī ke sāmī he sāhu bhārī mahājane

hamarī ke dāye gelai antara ke hāre

yahī rāja ohī rāja sāmī morī jetai he

sasarī khasata sāhu antara ke hāre

hamārī.....

sāhu - asāra māsa ge Sāṁcī bhogai padminī

bhāre bhāre āma debau kerā kaṭahare

anupa sanesa debau ḍomā phala nariyara

asāra ---

Sāṁcī - hamarī ke sāmī he sāhu bhārī saudāgare

bhāre bhāre āma bhejai kerā kaṭahare

anupa sanesa bhejai suruja phala nariyara he|

hamārī.....

sāhu - sauna hī māsa ge Sāṁcī barse rimijhimī megha

chaṭakai bijulī barse ghanaghore

Sāṁcī ke yauvana dekhī tarasai morā jiva he

sāuna.....

Sāṁcī - koṃḍhiyā je heba he sāhu baila kisāne

toro gharabālī biyauhavā ke bhogatau yāne

lāmelume jetau sāhu munḍha jetau gamāra he

koḍhiyā ---

sāhu - bhādava māsa ge Sāṁcī nisī andhī rātī

āju ke rainī Sāṁcī yauvana jetau corī

āju kerī jatarā kālu lādava baila he

bhādava ----

Sāṁcī - anakara nārī he sāhu nina jhuramaiye

khelina khulina me bhulinai parihe

hātha lebai khaḍaga churī ḍauḍhī paharadāre

sejiyā bichāye lebai dipa lebai bārī

baiṭhiye gamaibai sāhu cāru pahara rātī

anakara ----

sāhu - āsina māsa he Sāṁcī puralai bāraho māse

śrīmantī śrīmantī sāhu pārai hāke

jaba Sāṁcī sunalakai śrīmantī ke nāme

aurī paurī jhāpī lela ghogha lela tānī

bāyā hāthe paṭiyā dāyā hāthe pānī

khusī ye calalai Sāṁcī sāmī ke manāve

āsina -----

Sāṁcī- bāraho mahinā he sāmī bāraho gārī deliyau

seho aparādha he sāmī bakasī dehu morā

bamā baiṭhe sāmī dahinā baiṭhe Sāṁcī

jaisana ke ugai puranimā ke cāna he

āsina māsa gāvala gubala śrīkanṭha lihe bāse

navama mahinā manusa avatāre

dasama mahinā pasu avatāre

pausa parānī saba sunala bhorī kāna he |

[Merchant: On the first of Kartik, O Sāṁcī! The merchant speaks to you,

The merchant has been tempted by the youthfulness of Sāṁcī,

Don't hesitate, O Sāṁcī! You are like the white mynah,

I dream of the youthfulness of Sāṁcī.

Sāṁcī: Why do you speak, O merchant! Such words without hesitation?

The merchant's wife is the soul of the husband,

I will bind myself by the family norms, O merchant! No, I don’t love you.

Merchant: In the month of Mansir, O Sāṁcī! It’s cold at night,

New buds invite bees, it’s an old tradition,

I will give you, O Sāṁcī! Patol sari,

Earrings in the ears, a diamond necklace around the neck.

Sāṁcī: With a helpless woman, O merchant! Why do you say such shameless words?

Such things will weaken my faith in my husband,

To a traveller, O merchant! I will give a shelter.

Merchant: In the month of Poush, O Sāṁcī! Your house is desolate,

How can you live in a desolate house, it's heartbreaking,

Your youth-filled face, O Sāṁcī! How can you hide?

Sāṁcī: Fidelity delights a maiden, words deceive a woman,

A wise woman should be greedy in her youth,

This youth is like a jasmine flower,

In the form of a bee, my husband will come home.

Merchant: In the month of Magh, O Sāṁcī! It’ll be four months,

I'll take you to the kingdom of Indra, O Sāṁcī! And to the starry sphere,

In these four months, O Sāṁcī! You’ll lose your such wisdom.

Sāṁcī: Your mother too walks in two, O merchant! Don’t you know that?

The character and behaviour of the merchant are excessive,

I will put the sword of my husband on your head,

The sin of a woman-murder, O merchant! I'll put it on your head.

Merchant: In the month of Phagun, O Sāṁcī! New shoots will blossom,

The garden will bloom with jasmine and roses,

Mynah-like Sāṁcī too has bloomed with intelligence,

Pre-written words, O Sāṁcī! Whatever is done, will come true.

Sāṁcī: A wise maiden's words are trustworthy,

Blooming into womanhood, maidens get wise,

Both these youths are like jasmine flowers,

In the form of a bee, O merchant! Return home.

Merchant: The month of Chait, O Sāṁcī! Is delightful to the bees,

Gold graces the king, rice and Bermuda grass the door,

Pre-written words, O Sāṁcī! Whatever is done, will come true.

Sāṁcī: I will hit you with a clay-balls,

How many balls will you stand?

At a lion's gate, a barking dog becomes a jackal.

Merchant: In the month of Baisakh, O Sāṁcī! I'll be the charge of the land,

I'll give you loads of curd, plant a bed of flowers,

Give you peerless gifts, a diamond necklace around the neck.

Sāṁcī: In our cowshed, O merchant! There are countless cows,

A herdswoman myself, I don't eat curd,

A herdswoman myself, I wear a cloth waistband,

The gardener’s daughter is my maid.

Merchant: In the month of Jestha, rivers overflow,

Your husband's seen in Kantakpur's glow.

A boatman killed a rich man, they say,

That's why he hasn't returned this way.

To wipe off the vermilion, won't be fate.

Sāṁcī: My Lord, oh Saahu! A great merchant,

Gifted to me is a necklace of pearls.

If he dies in whatever land,

The necklace from my neck will fall.

Merchant: In the month of Asar, O Sāṁcī! Padmini Ekadashi,

I'll send you loads of mangoes, bananas, jackfruits,

Unparalleled gifts I’ll give, ripe fruits, coconuts.

Sāṁcī: My husband himself, a great merchant,

He’ll send me mangoes, bananas, and jackfruits,

Unparalleled gifts he sends, sun-fruit, coconuts.

Merchant: In the month of Savan, O Sāṁcī! Drizzling clouds will rain,

Lightning will strike in the dense darkness,

Sāṁcī's youth frightens my life.

Sāṁcī: A leper you are, O Sahu! You'll be born a farmer's bull,

Your wife will elope away, you see!

A foppish comes O Sahu! Carries her away.

Merchant: In the month of Bhadra, O Sāṁcī! A night without moonlight,

Tonight, O Sāṁcī! Your youth will be stolen,

Today begins the journey, and tomorrow the *Bail*.

Sāṁcī: Another's woman, O Sahu! In a deep slumber,

Do not allure in such trifles,

I'll take a sword, a dagger in hand, a guard at the door,

Spread a mat, light a lamp,

I'll spend the whole night, O Sahu! Wide-awake.

Merchant: In Ashwin, O Sāṁcī! Twelve months will be completed,

Shrimanti, Shrimanti the merchant called out,

When Sāṁcī heard the name of Shrimanti, she unveiled her face,

Hustling, bustling, she unveiled her face,

Mattress on the left hand, water on the right,

Happily went Sāṁcī, to please her husband.

Sāṁcī: For twelve months, O husband! Twelve abuses I gave,

Forgive me O Lord! Those sins of mine,

Left sat the husband, Sāṁcī on the right,

As the full moon rises,

In the month of Ashwin, Shrikantha will reside,

In the ninth month, a human takes an avatar,

In the tenth month, an animal takes an avatar,

All living beings! open your ears to listen to this truth.]

First Birahaina

kahamāhī kuhukai daivā re hāthī joḍā, kahamāhī kuhukai mejura

kahamāhī kuhukai sundarī dhanī, sunī-sunī hiyā morā sālai ho |

kahamāhī kuhukai chauṃrī je baṭhiniyāṁ, sunī-sunī hiyā morā sālai ho |

kholā - jolā kuhukai daivā re hāthī joḍā, bijubāna kuhukai mejura,

tirahuta kuhukai chaurī ge baṭhiniyāṁ ho sunī sunī hiyā morā sālai ho |

kathī se bajhaibai daivā re hāthī joḍā, kathī se bajhaibai mejura,

kathī se bajhaibai he sundarī dhanī, kathī se bajhaibai chauṃrī ge baṭhiniyāṁ ho, sunī sunī hiyā morā sālai ho |

rasā se bajhaibai daivā re hāthī joḍā, phannā se bajhaibai mejura

sinure bajhaibai sundarī dhanī, sinure bajhaibai chauṃrī gai baṭhiniyāṁ ho, sunī sunī hiyā morā sālai ho |

kahamāhī rākhabai daivā re hāthī joḍā, kahamāhī rākhabai mejura,

kahamāhī rākhabai sundarī dhanī ho, sunī sunī hiyā morā sālai ho |

hāthīsāra rākhabai daivā re hāthī joḍā, caupāiḍha rākhabai mejura,

kohabara ghara rākhabai he sundarī dhanī ho, kohabara ghara rākhabai he chauṃrī gai baṭhiniyāṁ, sunī sunī hiyā morā sālai ho |

[Where do the pair of elephants dwell, O God!, where the peacocks dwell?

Where shall I find a beautiful sweetheart? Mere fancy fills my heart with joy.

Where shall I find young girls? Mere fancy fills my heart with joy.

In the rivers dwell, O God! A pair of elephants, in the dense jungle, peacocks dwell,

In Tirhut, young girls reside. Mere fancy fills my heart with joy.

What binds, O God! A pair of elephants, what binds the peacocks,

What binds the beautiful sweethearts, what binds the maidens,

Mere fancy fills my heart with joy.

A rope binds, O God! A pair of elephants, a snare binds the peacocks,

Vermilion binds beautiful sweethearts, vermilion binds the young maidens,

Mere fancy fills my heart with joy.

Where to keep, O God! A pair of elephants, where to keep the peacocks,

Where to keep beautiful sweethearts, mere fancy fills my heart with joy.

In the elephant stable, O destiny! A pair of elephants, in the courtyard, peacocks,

In Kohbar Ghar, beautiful sweethearts, in Kohbar Ghar, young maidens,

Mere fancy fills my heart with joy.]

Second Birahaina

gharavālī - hāṁ hāṁ re bājana bājai madhaipura ho sunaita suhāna lāgai,

hāṁ hāṁ re rājā ke habeliyā naṭuvā je nācai ho hama jebai nāca dekhe – 2

gharavālā- hāṁ hāṁ re jāba toṃheṃ jeba dhanī morā nāca dekhe ho, chuṭatau piritiyā

hāṁ hāṁ re ṭhokī lebai bajara he kebariyā ho sutabai rayanī ghara- 2

gharavālī- hāṁ hāṁ re nāca dekhiye hamadhanī lauṭalī ho aṅginā meṃ ṭhāra bhelu,

hāṁ hāṁ re kholu piyā kholu bajara kebariyā ho hama nina jhuramecī-2

gharavālā- hāṁ hāṁ re jāba toṃheṃ heba ninahuke mātalī ho, aṃcarā bichāye sutu,

hāṁ hāṁ re toharo se sundarī atirupa āgarī ho korā paisī sutala - 2

gharavālī- hāṃ hāṃ re vidhātā daivā ho bihī morā ho vāma bhelai,

hāṁ hāṁ re gāma ke pachima basai eka mālina ho, sehore sautina lāgai 2

hāṁ hāṁ re aṅginā je lāgai morā lekhe bijuvona ho, osarā pahāḍe lāgai,

hāṁ hāṁ re kaise hama sutabai acarā bichāye ke ho, morā jiva ḍara lāgai 2 |

[Wife – I hear music in Madhaipur, pleasing to my ears,

In the king's court, dancers are performing, I will go to watch the dance.

Husband - Go, my wife! Go watch the dance, our love will break up,

I'll shuttle the door, and sleep the whole night.

Wife - After watching the dance, I returned, standing in the courtyard,

Open, husband, open the door's latch; I suffer the slumber.

Husband - Go, my wife! Sleep in the courtyard, the shawl your bed,

A maiden, more beautiful than you sleeps on my lap.

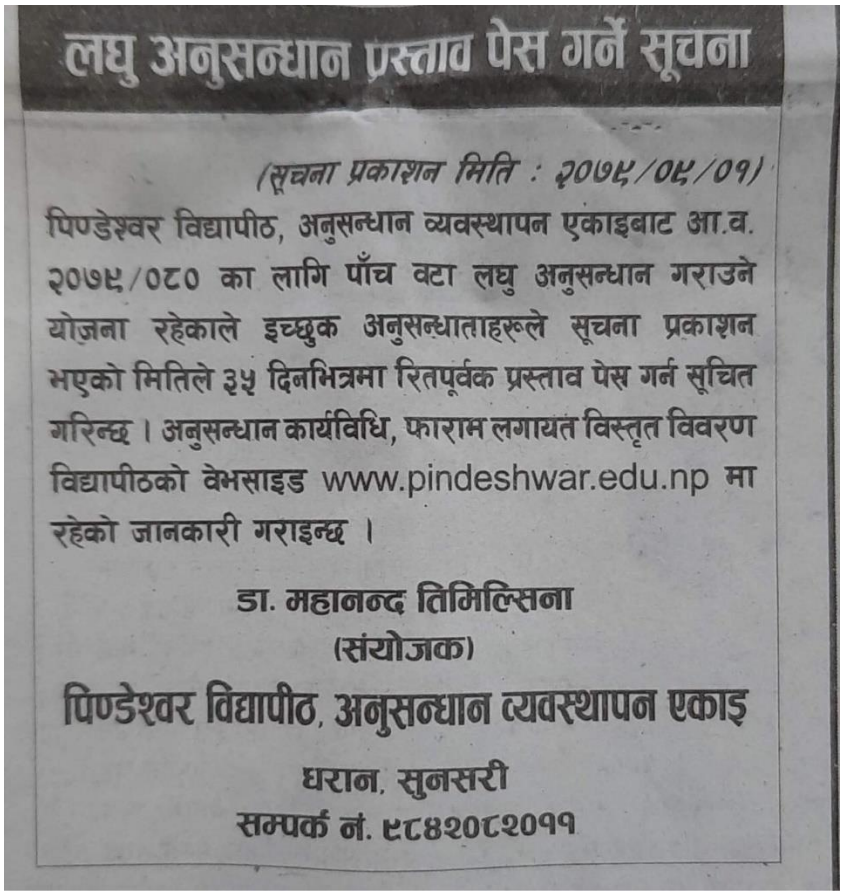
Wife - O fate! My destiny has turned left,

The florist from the western village has become my co-wife.

The courtyard has become a forest, dense and dark, the porch has become the hills,

How do I sleep? Spreading my shawl, fear has taken over my body.]

APPENDIX II: ANNOUNCEMENT FOR MINI RESEARCH PROPOSALS



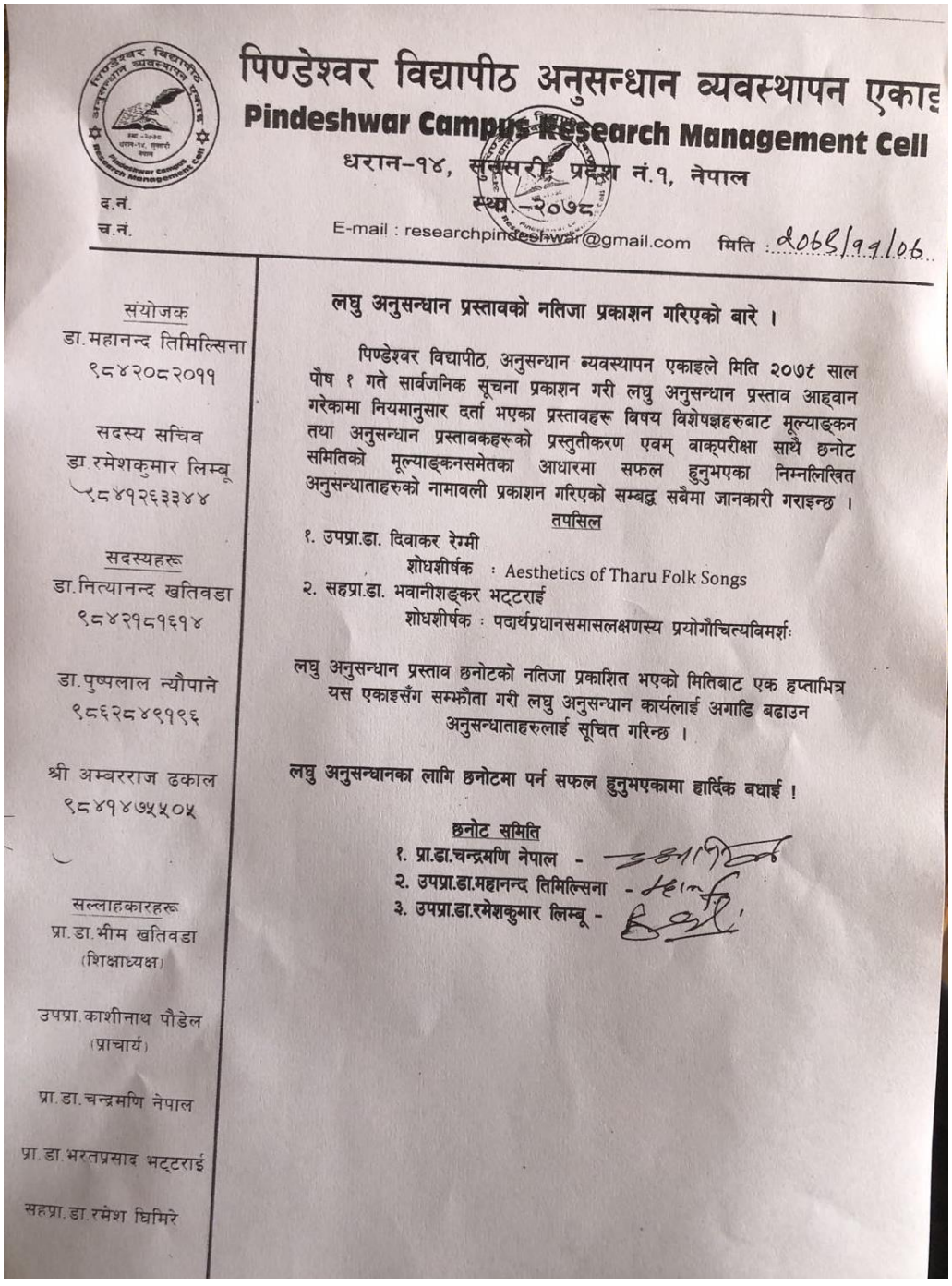
लघु अनुसन्धान प्रस्ताव पेस गर्ने सूचना

(सूचना प्रकाशन मिति : २०७५/०५/०१)

पिण्डेश्वर विद्यापीठ, अनुसन्धान व्यवस्थापन एकाइबाट आ.व. २०७५/०८० का लागि पाँच वटा लघु अनुसन्धान गराउने योजना रहेकाले इच्छुक अनुसन्धाताहरूले सूचना प्रकाशन भएको मितिले ३५ दिनभित्रमा रितपूर्वक प्रस्ताव पेस गर्न सूचित गरिन्छ । अनुसन्धान कार्यविधि, फाराम लगायत विस्तृत विवरण विद्यापीठको वेभसाइड www.pindeshwar.edu.np मा रहेको जानकारी गराइन्छ ।

डा. महानन्द तिमिल्सिना
(संयोजक)
पिण्डेश्वर विद्यापीठ, अनुसन्धान व्यवस्थापन एकाइ
धरान, सुनसरी
सम्पर्क नं. ९८४२०८२०११

APPENDIX III: ACCEPTANCE OF MINI RESEARCH PROPOSAL



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स्था. –२०७८
E-mail : researchpindeshwar@gmail.com

द.नं.
च.नं.

मिति : २०७९/११/०६

संयोजक
डा.महानन्द तिमिल्सिना
९८४२०८२०११

सदस्य सचिव
डा.रमेशकुमार लिम्बू
९८४१२६३३४४

सदस्यहरू
डा.नित्यानन्द खतिवडा
९८४२१८१६१४

डा.पुष्पलाल न्यौपाने
९८६२८४९१९६

श्री अम्बरराज ढकाल
९८४१४७५५०५

सल्लाहकारहरू
प्रा.डा.भीम खतिवडा
(शिक्षाध्यक्ष)

उपप्रा.काशीनाथ पौडेल
(प्राचार्य)

प्रा.डा.चन्द्रमणि नेपाल

प्रा.डा.भरतप्रसाद भट्टराई

सहप्रा.डा.रमेश घिमिरे

लघु अनुसन्धान प्रस्तावको नतिजा प्रकाशन गरिएको बारे ।

पिण्डेश्वर विद्यापीठ, अनुसन्धान व्यवस्थापन एकाइले मिति २०७९ साल पौष १ गते सार्वजनिक सूचना प्रकाशन गरी लघु अनुसन्धान प्रस्ताव आह्वान गरेकामा नियमानुसार दर्ता भएका प्रस्तावहरू विषय विशेषज्ञहरुबाट मूल्याङ्कन तथा अनुसन्धान प्रस्तावकहरूको प्रस्तुतीकरण एवम् वाक्परीक्षा साथै छनोट समितिको मूल्याङ्कनसमेतका आधारमा सफल हुनुभएका निम्नलिखित अनुसन्धाताहरुको नामावली प्रकाशन गरिएको सम्बद्ध सबैमा जानकारी गराइन्छ ।

तपसिल

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शोधशीर्षक : Aesthetics of Tharu Folk Songs
२. सहप्रा.डा. भवानीशङ्कर भट्टराई
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लघु अनुसन्धान प्रस्ताव छनोटको नतिजा प्रकाशित भएको मितिबाट एक हप्ताभित्र यस एकाइसँग सम्झौता गरी लघु अनुसन्धान कार्यलाई अगाडि बढाउन अनुसन्धाताहरुलाई सूचित गरिन्छ ।

लघु अनुसन्धानका लागि छनोटमा पर्न सफल हुनुभएकामा हार्दिक बधाई !

छनोट समिति
१. प्रा.डा.चन्द्रमणि नेपाल -
२. उपप्रा.डा.महानन्द तिमिल्सिना -
३. उपप्रा.डा.रमेशकुमार लिम्बू -